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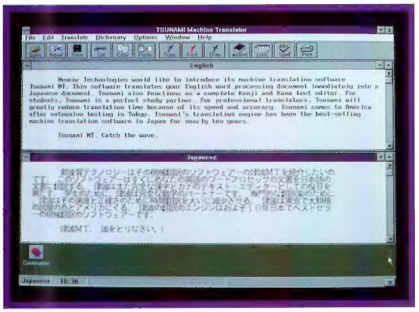
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MANGAJIN
No. 38, September 1994

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
MANGAJIN

Editor & Publisher
Vaughan P. Simmons

Japan Representative
Moteki Hiromichi

Translation Editor
Wayne Lammers

Advising & Contributing Editors
Peter Goodman, Karen Sandness
Frederik L. Schodt, Jack Seward

Contributing Writers/Editors
James Bailey, Okuyama Ikuko, Kate McMains,
Ginny Skord Waters

Associate Editors
Ben Beishline, Virginia Murray,
Laura Silverman

Art & Graphics
Ashizawa Kazuko

Advertising Director
Greg Tenhover
Tel. 404-590-0270 Fax 404-590-0890

Marketing Manager
Kathy Saitas
Tel. 404-590-0092 Fax 404-590-0890

Subscription/Office Manager
Mary Ann Beech
Tel. 404-590-0091

Business Manager
Chadd Biehler

Cover by Kazuko & Shinn

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Publisher's Note

In the early issues of *Mangajin* we always included an "Apology From the Translators" that read, "Since most of the people who read *Mangajin* are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural-sounding English." We haven't included this apology recently, mainly because of the space limitations that constantly dog us, but I think it's worth mentioning from time to time. Actually, I believe that most of our English translations are reasonably smooth, and that more often than some people would have you believe, a translation can be close to the original Japanese wording and still come across as natural enough in English.

The danger in trying to make the translations sound too natural in English is that you might wind up giving Japanese characters an American persona. We believe that there are no Japanese words or concepts which cannot be expressed in English; sometimes it just takes a few more words in the target language.

One reason why this point came up in the first place is that almost half of our circulation is in Japan, and approximately two thirds of that is made up of Japanese readers who are using *Mangajin* to learn English. I must admit that I had qualms about this in the beginning, but I now feel that *Mangajin* can be helpful in showing them how to communicate thoughts and feelings which are very Japanese, without over-simplifying or glossing.

If you're interested in reading more about the challenges that face interpreters and translators, check out the next issue of our sister publication, *Japan Related*, which examines "the language barrier" from a broad perspective.

Vaughan P. Simmons

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Julie and The Tigers

I just received my *Mangajin* No. 36 with the feature story by Steve McClure about Japanese pop music. There are two groups that were left out—The ALFEE and TM Network. Both have been around a number of years. TM has also done *anime* music. There is also one pop or rock singer who has been around the past 25+ years named Sawada Kenji ("Julie" to his fans). In the 60s he was in the rock group The Tigers and even today has a large following of fans.
ELLEN SIEGEL
Rockville, MD

It's the old space limitation problem—there were many groups and artists we wanted to include but did not have room for. In fact, we tried to get a picture of The Tigers because of their prominence in Japanese pop music history, but were unable to come up with one by deadline time.

A disgusting omission

I intended in this letter to ask your experts for the meaning of "*ozomashii*," which I came across in a Japanese crime novel but cannot find in any dictionary, even my large *Shinjikan* ("New Character Mirror"). Then I saw that *Mangajin* No. 33 had this word in the *Calvin and Hobbes* section, where you translate it a "disgusting." But why is this word not in any dictionary? Is it obscene?
IAN HOOD
Blenheim, New Zealand

Ozomashii *is a perfectly respectable word, certainly not obscene. It basically means "disgusting/unpleasant," and seems to be included in most Japanese-Japanese dictionaries. When we checked the Japanese-English dictionaries, however, we could not find it in any of them. This does seem rather puzzling and we welcome any explanations that other readers might offer.*

More nudity and sex

I would like to see more nudity and sex in the manga you select for translation. In Japan, I was surprised to see even young adolescent girls reading manga that would not be seen outside of an adult bookstore here. The relations between the sexes in Japan are truly a mystery to me, even though I am married to a Japanese. It would also make your magazine a little more spicy to have features of this kind.
KIM CRANNEY
Berkeley, CA

While Mangajin*'s manga choices are likely to remain suitable for mixed company, those who are looking for spicier material now need look no further than our catalog section. In this issue we offer Jack Seward's latest work,* Japanese Eroticism, *which presents 4 examples of* ero-manga *in English and Japanese (allowing you to indulge your prurient interests under the guise of language study). The catalog section is included only in the US edition, but* Japanese Eroticism *is available in Japan through ordinary bookstores (it's available in the US only through* Mangajin*).*

Japanese readers wishing to broaden their horizons might check out the ad for C.P.C. in the classifieds.

Helpful hint

It's been a while since you've re-organized the vocabulary summary in *Mangajin* but I'd just like to say that it was a good idea. To begin, I use the list to study and memorize the kanji/vocabulary for a specific manga (*Tanaka-kun*, for example). Then I read the *Tanaka-kun* manga for practice. I can't think of a more enjoyable way to learn than this!
JOE PARK
Portland, OR

Neither can we!

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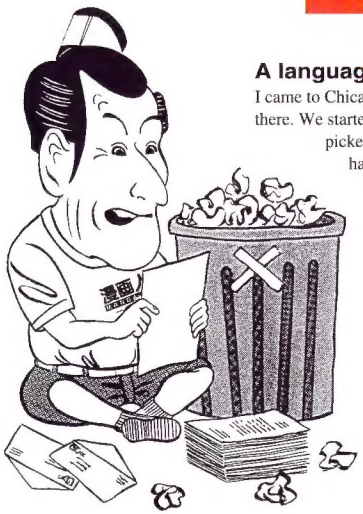

A language wind-up

I came to Chicago from Tokyo a quarter of a century ago. I met a nice American man there. We started to date. I had gone out with him just a few times when one day he picked me up right from work, a law firm on the Loop. I was extremely happy about going out with him again, and I started to chatter excitedly, without stopping. My handsome American friend said, "Wow! Who wound you up?"

A few minutes later, we picked up his mother from her work-place, another law firm in the Loop. She started to babble without an end. Eager to try my newly acquired American colloquialism, I exclaimed, "Wow! Who screwed you up?"

Silence fell. My friend's mother is a very religious woman who goes to church every day of the week. She was speechless. My friend had to quickly explain how I innocently mixed up two verbs, "wind" and "screw."

My friend's mother, to whom I had administered more than a mild shock, has been my dear mother-in-law for more than twenty years.

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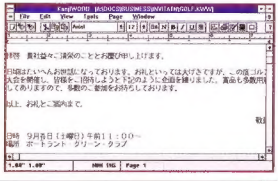

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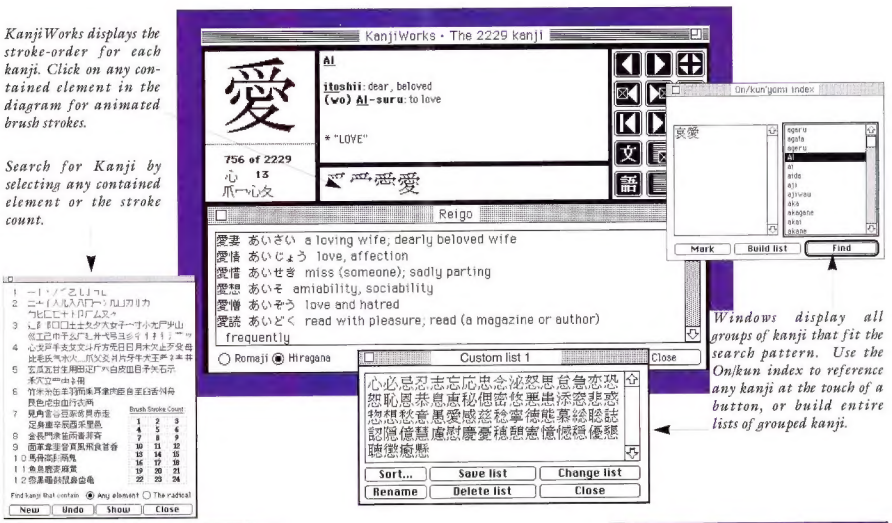

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Innovative uses of the Japanese language

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On top of his culinary skills, Mr. O-su has a gift for punning. He quips, in the bubble to the left,

肉じゃが　ばっかり　じゃ　つまんなイモん,
Niku-jaga　bakkari　ja,　tsumannai mon

using katakana to show that the word *imo*, which means "potato," is embedded in the expression *tsumannai mon*, "how boring!" *Niku-jaga* is a popular dish in which beef, potatoes and onions are combined in a soy-based broth. So the complete sentence means something like, "Always the same old meat and potato stew—how boring!"

Send us your examples of creative product names or slogans. If we publish your example, we'll send you a MANGAJIN T-shirt. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

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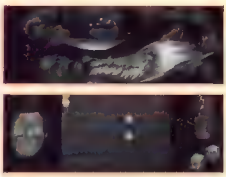

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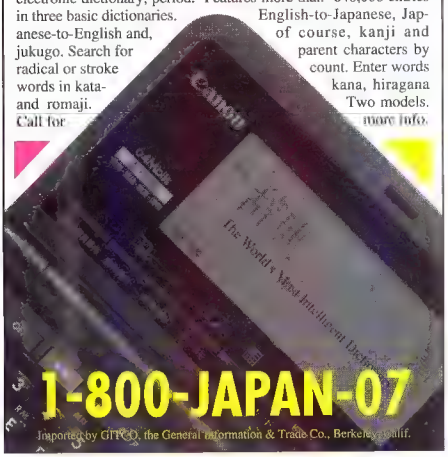

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POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

Caption: 名物　料理　が　変わった
Meibutsu　ryōri　ga　kawatta
special product　dish　(subj.)　changed
The specialty of the house has changed.

New menu: 合憲　ランチ
Goken　ranchi
constitutionality　lunch
Constitutionality lunch

Old menu: 違憲　定食
Iken　teishoku
Unconstitutionality　fixed menu item
Unconstitutionality meal

Crowd: 次　は　日　の　丸　ランチ...
Tsugi　wa　hi　no　maru　ranchi...
Next　as-for　sun　of　round/disk　lunch
(What's) next—the national flag lunch?

(Artist) 小島　功
Kojima　Kō

名物料理が変わった
小島　功

- *teishoku* is a set menu item, like a *prix fixe*, that usually comes as a main dish with *miso* soup and rice.
- *hi no maru* (literally "sun disk") is the name of the Japanese national flag, a red disk—symbolizing the sun—in the middle of a white field.
- the symbol on the door of the restaurant is the symbol of the Social Democratic Party of Japan.
- the name 功 is often read Isao, but Kō is written in katakana over the signature.

Since taking his place at the helm of Japan's government, Prime Minister Murayama Tomiichi of the Social Democratic Party of Japan (formerly the Socialist Party) has performed an astonishing about-face on many of that party's fundamental policy positions, claiming that because he is now the prime minister of Japan, he is not bound by the traditional views of his party. Clearly, Murayama's desire to placate the LDP, which comprises the greater part of his unusual coalition, has much to do with his recent swing to the right.

In a recent statement, Murayama renounced the long-held socialist position that the existence of the Self Defense Forces (SDF) is in violation of Japan's constitution (often called the "peace constitution"). Soon after, he further eroded the traditionally pacifist stance of his party by asserting that the flying of the national flag in schools and at ceremonies is constitutional. In this July 22 cartoon, the new menu that Murayama is putting on display refers to the former announcement, while the mutterings of the crowd refer to the latter.

Murayama has also recently declared that the SDP's position of "unarmed neutrality" is outdated and that Japan's security treaty with the US will be maintained, so in a larger sense the crowd is wondering exactly where the socialists are headed with all this change. This sentiment is reflected in the crowd's comment: *hi no maru ranchi* is a distortion of *hi no maru bento*, a well-known version of the Japanese boxed lunch, so named because it consists of a pickled plum in the middle of a bed of rice (and hence looks like the Japanese flag). The significance of *hi no maru bento* in Japan is similar to that of apple pie in America, and changing the name of this sentimentally charged dish is meant to reflect on the manner in which Murayama has been rather unceremoniously dispensing with the traditional views of the socialist party.

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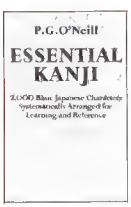

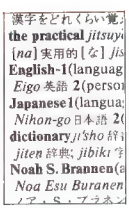

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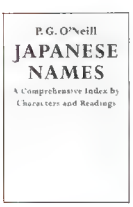

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The Japanese Movie Industry in Transition

Welcome to the wild and wacky world of Japanese movies, where rock stars become acclaimed directors, Italian pilots turn into pigs, and a strange blue cat dominates theaters everywhere. Freelance writer and film buff James Bailey traces the shifts—and unexpected shoals of stability—in the Japanese movie industry since 1959's ground-breaking study, The Japanese Film *. . .*

The average Japanese moviegoer in 1959, according to Joseph Anderson and Donald Richie in their book *The Japanese Film*, was under twenty-four, had a strong penchant for period films, and vastly preferred Japanese films to foreign; if he was a teenager, he probably didn't care for foreign movies at all. Thirty-five years later, about the only characteristic the average filmgoer shares with his 1959 counterpart is youth.

A Change of Taste

Today, nearly three-quarters of all Japanese movie fans are under the age of twenty-one. Their moviegoing, which used to be a regular activity, is now highly seasonal, with theaters doing their best business during school holidays. Overall attendance has dropped (as it has in the US) and is now down to one-sixth its 1960 levels.

The typical 1959 movie was a live-action, large-production film of an easily recognizable genre; period films and gangster films were common fare. Today, small (read "economical") productions predominate, and many of the most popular flicks are either foreign, "foreign" in flavor, or animated.

With the exception of the World War II years, during which foreign films were banned, imported features have been a fact of moviegoing life since the beginning of this century. It wasn't until 1975, however, that their total earnings

Note: All of the Japanese movies mentioned in this article are cited as follows: *Romanized Title* (Title in Japanese, "Literal Translation," *Title for International Release*). Where the title for international release is the literal translation, no literal translation is given. If the movie was not released abroad, only a literal translation is given

• wacky = 風変わりな/とっぴな *fūgawari-na/toppi-na* • buff = ˜狂/通 *-kyō/tsū* • shoals of stability = 安定した砂州 ‣安定性 *antei shita sasu* ‣ *anteisei*
• penchant = 好み/傾向 *konomi/keikō* • flicks = 映画 (俗語) *eiga (zokugo)* • ban = 禁止する *kinshi suru*

exceeded those of their domestically-made counterparts. (Free trade advocates should note that this milestone occurred eleven years after all import restrictions were lifted.) Since 1975, there have been a few years when Japanese features accounted for over half of total box office revenues, but in general the trend has been toward foreign domination. Last year, foreign features won a sixty percent share of total box office receipts. [See sidebar on page 16 for the top ten money-earning foreign films in Japan.]

Faced with intensified competition from abroad for a shrinking audience at home, local filmmakers have developed the counterattack strategy popularly known as "if you can't beat 'em, join 'em." In other words, if it's foreign flavor that audiences want, then it's foreign flavor they shall get.

Indeed, the most successful Japanese film ever was not filmed in Japan: 1983's *Nankyoku Monogatari* (南極物語, "Antarctica Story," *Antarctica*), concerning the tribulations of sled dogs abandoned by their masters, takes place in Antarctica, as you might have gathered from the title. Antarctica—not exactly a favored locale of American studios—was also used in 1980's *Fukkatsu no Hi* (復活の日, "Day of Resurrection," *Virus*), a futuristic tale of what happens when the earth is hit by the double whammy of germ warfare and thermonuclear holocaust, and in 1991's *Penta no Sora* (ペンタの空, "Penta's Sky"), in which a little boy risks life and limb to bring a Wakayama-born penguin to its natural habitat in the South Pole.

1992 was a boom year for Japanese films with foreign locales. *Kurenai no Buta* (紅の豚, "The Crimson Pig," *Porco Rosso*), a feature-length animation set in early twentieth-century Italy and chronicling the adventures of an Italian pilot magically transformed into a pig, was the most financially successful domestic film of the year.

The second most lucrative domestic film of 1992, the live-action *Oroshiya-koku Suimutan* (おろしや国酔夢譚, "Drunken Dreams of Russia," *Kodayu*), was shot on location in the former Soviet Union. It was based on the true story of a Japanese sea captain and crew of seventeen who, in 1782, set sail from Shirako for Edo, were blown off course, and, after many an adventure, ended up in the court of Catherine the Great.

Rakuyō (落陽, *The Setting Sun*)—the eightieth-anniversary feature of Nikkatsu (Japan's oldest studio) and, at three billion yen, the biggest-budgeted film of 1992—was filmed in China. Set in wartime Manchuria, the film stars American actress Diane Lane as a Chinese equestrian bandit in love with a Japanese army deserter, played by former runway model Katō Masaya.

In addition to making use of foreign climes, Japanese filmmakers have been known to borrow the story lines of well-loved foreign films. American movie buffs may recognize the plot of 1984's *Yōroppa Tokkyū* (ヨーロッパ特急, "Trans-Europe Express," *The Princess and the Photographer*), in which a Japanese photographer meets and falls in love with a princess traveling incognito through Europe. It was based on the William Wyler-directed *Roman Holiday*, which a 1989–90 poll conducted by NHK and Japan Satellite Broadcasting pegged as the all-time favorite film of Japan's movie fans.

1993 saw the release of the very successful *Rex–Kyōryū Monogatari* (REX 恐竜物語, "REX–Story of a Dinosaur," *REX The Dinosaur*), in which the wide-eyed child of divorced parents raises a so-ugly-it's-cute creature, and then runs away from home with her scaly, alien-looking pal when unfeeling adults start talking about using it in scientific experiments. Sound familiar? To make even plainer the connection with *E.T.* (the biggest money-earner ever released

Photo courtesy of Tōhō Studios

Penta no Sora ***(1991) was shot on location at the South Pole (Despite appearances to the contrary, this film, and the others below, are all in color. Color stills are apparently a precious commodity in Japan, judging from the rather steep prices studios charge for them.)***

Photo courtesy of Tōhō Studios

Olivia Hussey comforts Kusakari Masao in* Fukkatsu no Hi *(1980), a futuristic tale of disaster

• if you can't beat 'em, join 'em = if you cannot beat them, join them 勝てなけりゃ, 加われ *katenakerya, kuwaware* • tribulation = 苦難 *kunan* • double whammy = 二重の災難 *nijū no sainan* • germ warfare = 細菌戦争 *saikin sensō* • chronicling = 年代順に記した *nendai-jun ni shirushita* • lucrative = 儲かる/収益のあがる *mokaru/shueki no agaru* • equestrian bandit = 騎馬の山賊 *kiba no sanzoku* • incognito = お忍びで *o-shinobi de* • scaly = 鱗に覆われた *uroko ni ōwareta*

in Japan), Carlo Rambaldi, who designed Spielberg's extraterrestrial, was drafted to create *Rex*'s eponymous hero, a baby dinosaur.

Alongside foreign and foreign-flavored films, animated movies have captured the imagination, and the yen, of Japan's moviegoing public. Given the Japanese love of manga, the heightened production and popularity of feature-length animation in Japan is not exactly surprising. Of course—as has often been the case with manga—that popularity is not welcomed by all observers.

"Of the six films that grossed more than one billion [yen] since the first of the year," moaned the journal *Shūkan Shinchō* in August 1991, "five are animated features . . . If things don't turn around, the Japanese movie industry will soon be extinct." Well, things didn't turn around that year: three of the five most successful Japanese features of 1991 were animated.

Gabrielle Sagnier and Takeda Tetsuya falling in love in Yōroppa Tokkyū *(1984)*

Photo courtesy of Tōhō Studios

Maria Vlady as Catherine the Great in Oroshi-ya-koku Suimutan *(1992), filmed in the former Soviet Union*

Photo courtesy of Tōhō Studios

No turnaround the following year either: the country's three major studios—Tōhō, Shōchiku and Tōei—released fifty-nine films, twenty-two of which were animated. Of the ten domestically-made single- or multi-bill releases in 1992 which earned rentals in excess of one billion yen, four were animated. Two of the three biggest domestically-made box office successes that year were animated, including the year's top grosser, the aforementioned *Kurenai no Buta*.

While it's entirely possible that the Japanese movie industry is rapidly going to hell in a handbasket, as *Shūkan Shinchō* seems to think, it's hard to argue that the popularity of animated fare is either a cause or manifestation of that decline. According to box office statistics compiled by the American show business trade paper *Variety*, the two most successful American features of the 1940s—Hollywood's "Golden Era," remember—were *Bambi* and *Cinderella*.

After *Gone With the Wind*, the three biggest money earners of the 1930s were *Snow White and the Seven Dwarfs*, *Pinocchio* and *Fantasia*. Three of the six most lucrative releases of the 1950s were animated—*Lady and the Tramp*, *Peter Pan*, and *Sleeping Beauty*. If success of animation is symptomatic of an industry on its way to the boneyard, then Hollywood has been on life support for the past half century.

Japanese animated features, again like the manga on which so many of

The Top Ten Money-Earning Foreign Films in Japan

1. E.T. ..... $96 million*
2. Jurassic Park ..... $85 million
3. Terminator 2 ..... $57 million
4. Back to the Future 2 ..... $56 million
5. Jaws ..... $51 million
6. Back to the Future 3 ..... $48 million
7. Star Wars ..... $45 million
8. Indiana Jones and the Last Crusade .... $45 million
9. Ghostbusters ..... $42 million
10. The Bodyguard .. $42 million

*all figures are approximations, based on an exchange rate of ¥98=$1

• extraterrestrial = 地球外の生物/宇宙人 *chikyū-gai no seibutsu/uchūjin* • eponymous = 名祖の/同名の *naoya no/domei no* • moan = 嘆く *nageku* • extinct = 絶滅した/消滅した *zetsumetsu shita/shōmetsu shita* • symptomatic = 兆候を示す *choko o shimesu*

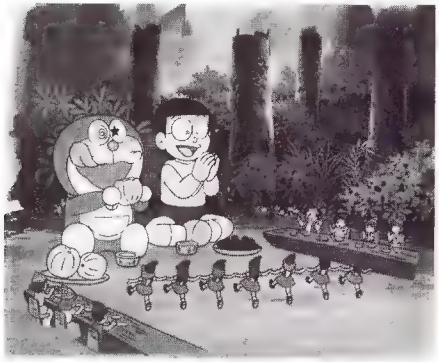
them are based, run the gamut from no-brainer (e.g., 1993's *Crayon Shinchan* [クレヨンしんちゃん], inspired by the TV Asahi series—which was based on the print manga—about a Bart Simpson-esque smart-mouthed little boy) to critically acclaimed (e.g. *Tonari no Totoro* [隣のトトロ, *My Neighbor Totoro*], a fantasy set in postwar rural Japan which was named the best film of 1988 in a poll of critics conducted by the prestigious film journal *Kinema Junpō*). But in terms of consistent box office performance, nothing beats Tōhō's *Doraemon* (ドラえもん) series.

Debuting in the pages of *Gakunen Zasshi* in 1970, this manga stars a blue-hued feline from the 22nd century who lives in the present with a little boy named Nobita and who helps his friend by reaching into a special "four dimensional pocket" and pulling out a variety of magical contraptions. In 1979, *Doraemon* began appearing in his own five-night-a-week program on TV Asahi (he's now seen only on Fridays), and in March of the following year he starred in the first installment of his series for Tōhō. In every year from 1980 to the present, at least one installment in the series has been among this studio's five most successful films. Indeed, installments number fifteen and sixteen were among the five most financially successful domestic features of 1992 and '93, respectively.

Systemic Change

Whether a stirring tale about a boy and his penguin or the animated adventures of a blue cat, chances are that a movie made in Japan today is the creation of an independent film company. For example, of the fourteen features released by

Photo courtesy of Tōhō Studios



Doraemon and Nobita in Nobita to Kumo no Ōkoku ("Nobita and the Kingdom of Clouds") *(1992)*

• run the gamut from . . . to . . . = ～から、まで全域にわたる *. . . kara . . . made zen'iki ni watara* • gamut = 全域 *zen'iki* • no brainer = 中身のない *nakami no nai* • critically acclaimed = 好評を得た *kohyo o eta* • blue-hued feline = 青い猫 *aoi neko* • contraption = 珍妙な仕掛け/道具 *chinmyo-na shikake/dōgu* • stirring = 感動的な *kandōteki-na*

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Tōhō last year, only one was an in-house production. This represents quite a change from the old days, when the major studios controlled all aspects of production, dictated genres, and even manipulated the rise of directors.

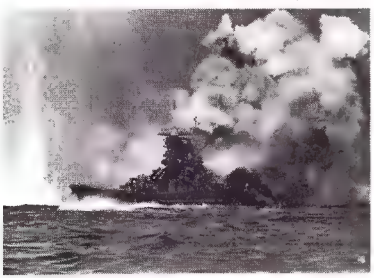
This is not to say that the major studios have become irrelevant. As noted by film scholar James Monaco, in a twist on Marx, power in the film industry belongs not to those who control the means of production, but to those who control the means of distribution. For largely economic reasons, the studios have increasingly taken on the role of distributor, sending out Japanese films on their theatrical circuits and non-Japanese films through their wholly-owned foreign picture distribution "arms." Faced with the choice of putting up the money themselves or letting someone else finance a film which they then distribute for a tidy sum, the three majors have understandably decided to let independent production companies do their thing.

Whether for better or for worse, the diminishing role of the studios in film production has led to a certain loosening up of the industry. The world-class directors with whom most of us associate Japanese film (e.g., Kurosawa, Ozu, Ichikawa, Mizoguchi and Naruse) all came up through the earn-while-you-learn studio apprentice system. This was the established career route for an aspiring director in Japan, and now that this system is rapidly vanishing, it is no longer clear where the next generation of greats will come from.

Director Morita Yoshimitsu is not bothered by this development, since a traditional function of the apprentice system is to control the flow of people into the profession. "It's much easier now to become a director," says the man whose coruscating social comedy *Kazoku Gemu* (家族ゲーム, *The Family Game*) was named by *New York Times* critic Vincent Canby to his annual ten-best list the year of its US release (1984).

Morita mastered the basics of filmmaking largely on his own, a distinction he shares with some of the same people who have made American films such a force to be reckoned with in the Japanese market. Steven Spielberg, to quote from his entry in *The Encyclopedia of Film*, is "largely self-taught." Danny Elfman, described in this same volume as "one of the hottest film composers of recent years" (*Batman, Edward*

Photo courtesy of Tōhō Studios



Blockbuster war movies like Rengō Kantai (1981, above) have given way to smaller movies that show the human side of war, such as Shōnen Jidai (1990, below)

Photo courtesy of Tōhō Studios

• irrelevant = 無意味な存在 *mu-imi-na sonzai* • apprentice = 徒弟/見習い *totei/minarai* • coruscating = きらめく *kirameku* • force to be reckoned with = 無視できない存在 *mushi dekinai sonzai* • blockbuster = 莫大な金を使った(映画)/超大作 *bakudai-na kane o tsukatta (eiga)/chōtaisaku*

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Scissorhands), has had virtually no formal training in music; Quentin Tarantino, the writer-director whose *Pulp Fiction* won the Grand Prix at this year's Cannes International Film Festival, told a British film magazine, "You know I never went to writing school. 'Write a Screenplay in 27 Days,' or any of that nonsense."

Similarly, the Japanese film scene in recent years has been invaded by a veritable platoon of filmmakers with no formal training in the art of making films. In 1990, only three other domestically-made releases outearned *Inamura Jane* (稲村ジェーン), a surf-and-sand feature directed by Kuwata Keisuke, lead vocalist and chief composer for a rock band, The Southern All-Stars. *TOPAZ* [トパーズ] ("Topaz," *Tokyo Decadence*), an unflinching exploration of heterosexual sado-masochism, was directed by Murakami Ryū, a prize-winning novelist. This film, released in Germany, France, Italy, the UK, Australia and the US (to generally positive reviews), was a noncompetitive entry in 1992's Berlin Film Festival.

Tokito Saburō and Fujihara Reimi star in the modern love story Itsuka Dokoka de *(1991)*

Photo courtesy of Tōhō Studios

Other directors with somewhat unconventional backgrounds include vocalist Oda Kazumasa, director of the love story *Itsuka Dokoka de* (いつかどこかで, "Sometime, Somewhere"), about an employee of a land development company who falls in love with a

(continued on page 44)

• platoon = 小隊, つまり小隊の人員程人勢の *shōtai, tsumari shotai no jin'in hodo ozei no* • unflinching = ひるまない *hirumanai*

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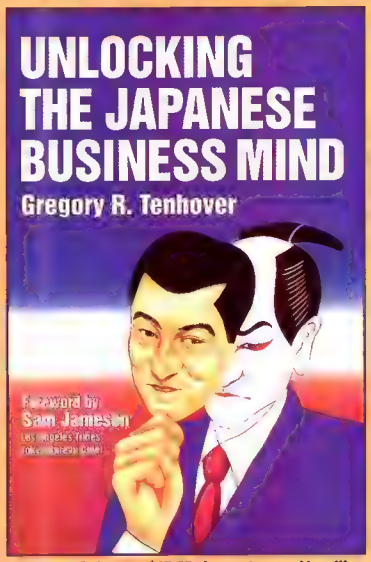

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Okoge

Nakajima Takehiro's film opens with scenes of a sunny gay beach.

The post-modern Japanese quest for individual fulfillment within a straight-jacket society has taken many forms, from motorcycle-revving punks to bar-hopping office ladies. In film, this national angst has taken expression in black comedies like Morita's *The Family Game* (1983) or the witty social criticism of Itami Jūzō (*Tampopo*). But seldom has it achieved more poignant or sensitive expression than in *Okoge* (1992), a widely acclaimed film by Nakajima Takehiro.

"Okoge," we discover, refers to females who hang out with gay males. The term is derived from the cooked crispy rice (*okoge*) left adhering to the sides of a rice pot (*okama*, also slang for homosexual men). Gō (Murata Takehiro), a self-employed leatherworker, and his salaryman lover Tochi (Nakahara Takeo) find their trysts in Gō's apartment interrupted when Gō's mother unexpectedly moves in. In steps Sayoko (Shimizu Misa), who welcomes them to her cramped quarters, giving them keys, a bed and kitchen privileges; in return, they offer mothering, warmth, and sustenance in the form of lavish gourmet cooking. But this stable triangle soon begins to crumble under outside pressure. In a wickedly orchestrated scene that echoes the classic confrontation between wife and mistress, Tochi's coiffed, brittle wife appears at Sayoko's door demanding to see the man who has stolen her husband, threatening to "out" him to his employers should he not mend his ways. Gō's mother, hysterical with guilt that she is the cause of her son's homosexuality, demands more and more of Gō's attention. Thus, firm and family, the cornerstones of middle-class Japanese society, converge in a squeeze play that forces Gō and Tochi to define their place in the world. As matchmaker, Sayoko herself is not immune to the ensuing complications.

> **"*Okoge* is laced with dollops of sex, both hetero and homo . . . which may partly account for its popularity."**

And why should Sayoko prefer gay companionship? The film makes every effort to provide clues: an orphan, she was adopted by an American journalist and his Japanese wife and, in her words, "treated as a princess" until her foster mother died, when she was handed over to another foster family plagued by constant bickering, headed by a man with questionable ways of showing affection. She lives alone, her apartment littered with dolls and pictures of young girls, making a living by dubbing animated cartoons. But all this is superfluous clinical window dressing: at her core, Sayoko is a charming waif with a bent for nurturing, who abhors violence in both its physical and psychic forms; she sees in gay lives and loves a purity and genuineness lacking in relationships formed by the iron hand of social sanction.

Okoge is laced with dollops of sex both hetero and homo, neither gratuitous nor inappropriate, which may partly account for its popularity. While ever vigilant in its adherence to Japanese strictures against full frontal nudity, *Okoge* treats frank scenes of gay love-making with tact and sensitivity. When, early in the film, the camera pans a line-up of gay men lolling at the seaside, bantering, caressing, and playing like so many

• poignant = 痛烈な／感動的な *tsuretsu-na/kandōteki-na* • trysts = あいびき *aibiki* • sustenance = 食べ物／扶養 *tabemono/fuyō* • crumble = ぼろぼろに崩れる／崩壊する *boro boro ni kuzureru/hokai suru* • coiffed = きちんと髪をセットした *kichin-to kami o setto shita* • brittle = 冷淡な　かたい *reitan na/katai* • abhor = 憎悪する/忌み嫌う *zōo suru/imi kirau* • gratuitous = 不必要　よけい *fuhitsuyo/yokei*

happy, sleek sea-lions, the initial shock of the straight audience is quickly replaced by respect for the strong sense of community and mutual support emanating from the group. This strategy is repeated with deliberate and careful control throughout the film, producing successive waves of shocks that subside into acceptance. Vivian/Tamio, the corpulent urine-chugging drag queen, fervently intones sutras with his sisters before their flamboyant performance, reminding us that straights have no monopoly on religiosity; the lonely octogenarian gay searches for a mate, showing that the need for love diminishes little with age. So thorough is the treatment that even hardened bigots may well be yanked from complacency when they see themselves mirrored in the sour, smirking faces of straight society on screen. Once acclimatized to the material, the audience is able to savor the film's many moments of high black humor: the rollicking wedding toast offered by a gay man and his "wife" to a roomful of frozen bourgeois guests, or the posse of mincing queens, falsies askew and wigs flying, trouncing a pack of loansharking gangsters ("I've lost my eyelashes!").

Photos courtesy of Cinevista

Shimizu Misa (center) plays a woman enamored of a gay couple (Nakahara Takeo, left, and Murata Takehiro).

Okoge exploits to full measure the unique ability of film to generate meaning through a variety of extra-verbal signs. The camera slyly creates a sense of privileged voyeurism through

• corpulent = 太った *futotta* • urine-slugging = 小便を飲む *shoben o nomu* • fervently = 熱心に *nesshin-ni* • octogenerian = 80歳代の人 *hachijussaidai no hito* • bigot = 偏狭な人 *henkyō-na hito* • yank = ぐいと引き出す *gui to hikidasu* • acclimatize = 順応する *junnō suru* • voyeurism = のぞき行為／のぞき趣味 *nozoki kōi/nozoki shumi*

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frequently shifting angles and close-up shots, whereby the audience is placed in a position of witnessing the action from a partially-hidden position—behind a door accidentally left ajar, across a crowded bar, or looking down from above. Particularly effective is the extended cross-cutting from steamy gay love scene to Sayoko's scrubbed, childlike face as she leafs through a picture book in the next room. Enriched by a lyrical, evocative musical score, the effect is close to that of magical realism.

Through extended dialogs, *Okoge* attempts to debunk myths about gays, their habits and practices, and the issue of AIDS, even venturing into the long-standing debate over nature (they're born that way) vs. nurture (something happened in childhood). Gō's mother neatly –and hilariously—manages to incorporate both theories in her conviction that her son's leanings result from a cut finger in her pregnancy. For the seasoned film-goer, this sustained attempt to portray gay life as the caring alternative to a violent, bigoted straight society will smack of overkill, but the film's delicate sense of ambiguity redeems it from becoming a two-hour consciousness-raising session. Still *Okoge* is marred by a sappiness and emotional over-indulgence associated with Japanese film and television. The English subtitles are serviceable, if rather laconic, and only occasionally weird ("chiffonier" for *tansu*?). Sometimes, however, they fail to capture the nuance of the original, such as when "your husband is my lover" is rendered "I love your husband, too," or when "germ" is extrapolated to "gay bacteria."

For all its unconventionality of plot, character, and subject, at the heart of *Okoge* is an issue that has always been central to Japanese film and television media: the nature and purpose of the family. Juxtaposed against the characters' frequently expressed yearning for mothers, fathers, siblings, or children is a strong indictment of existing Japanese family configurations. In Gō's family, ideals of filial piety are blown apart when the elder brother, who has taken over the family home, takes his wife's side in a dispute, ultimately striking his own mother. Tochi's family cracks when it is challenged to be more than merely an auxiliary unit of the company. Sayoko's doomed attempt at matrimony dissolves in a puddle of alcohol and violence. Not surprisingly (for we have been well prepped) it is the social outcasts, denied access to these very social structures, who provide emotional sustenance and stability amid the wreckage. Director Nakajima is no stranger to these shores: like Tochi, he was married for 18 years before he emerged from the closet—and lost his family as a result.

Okoge presents a seamy world with the seams reversed: here, gay sex is direct and loving, while the two straight sex scenes are marked by violence and vileness; gay relationships are honest, while straight marriage is revealed to be mercenary and manipulative. Through this strategy of inversion, the film explores the emotional sterility of mainstream family life and the richness and variety of gay relationships, posing some hard questions in the process. What harm have gender roles done us? Does marriage represent a human commitment to mutual caring or a socio-economic contract? What constitutes true manhood? Is sexuality intrinsic to identity? Does a family make children, or do children make a family? The solutions painfully reached by the characters in *Okoge* are not likely to become the new Japanese norm, but such is the emotional power of the film that one is compelled to agree with them.

*(*Okoge *is distributed by Cinevista in New York: 212-947-4373)*

Ginny Skord Waters is a frequent contributor to *Mangajin*.

• left ajar = 半開きになっている *hanbiraki-ni natte iru* • debunk = 虚偽をあばく *kyogi o abaku* • smack of . . . = …の気味がある *no kimi ga aru* • redeem = 埋め合わせる/救う *umeawaseru /sukuu* • laconic = 短い／簡潔な *mijikai/kanketsu na* • juxtapose = （対照的に）併置する／並列する *(taishō-teki ni) heichi suru/heiretsu suru* • doomed = 見込みのない *mukomi no nai* • matrimony = 結婚生活 *kekkon seikatsu* • puddle – 水（液体の）たまり *mizu (ekitai no) tamari* • seamy = lit. 継ぎ目のある見える • 見苦しい *tsugume no aru mieru* • *migurushii* • vileness = 不快/醜悪 *fukai/shūaku* • inversion – 転倒/逆転 *tento/gyakuten* • sterility = 不毛/貧弱 *fumō/hinyaku*

Where to find Japanese films on video

Aside from a few classics, Japanese movies with English subtitles can be hard to find at the big video chains. Most large cities have an independently-owned video rental outlet specializing in hard-to-find films. If that's not an option, here are some video distributors offering subtitled Japanese films. Call for a catalog or more information.

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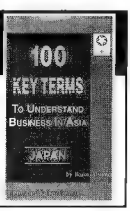

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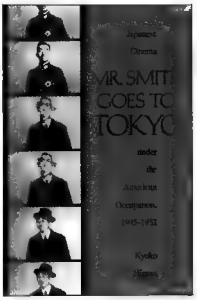
Cinematic Readings

Japanese Films: A Filmography and Commentary, 1921-1989, *by Beverly Bare Buehrer. Jefferson, NC: McFarland & Co, 1990. 328 pages, $39.95 (hardcover).*
First reviewed in *Mangajin* No. 10, this book is an explorer's guide to the exotic territory of Japanese films, perfect for film buffs and Japanophiles. It lists 86 films, providing a plot synopsis, vital statistics (date, director, cast, running time) and comments by the author, usually focusing on the film's director. The selection of films is both representative and comprehensive, including everything from such hoary classics as *Tokyo Story* and *Ikiru* to popular crowd-pleasers *Godzilla* and *Zatoichi Meets Yōjimbō*. There is also a short glossary of Japanese film-related terms (*rōmaji* only) that appear in the book, and a directory of video and film sources, with addresses and telephone numbers, for those whose video stores come up short. The drab cover and high price of *Japanese Films* sends the wrong message—the book appears to be a dull academic study, but its content is practical, often entertaining, and oriented to the mass market.

Mr. Smith Goes to Tokyo: Japanese Cinema under the American Occupation, 1945-1952, *by Kyoko Hirano. Washington: Smithsonian Institution Press, 1992. 400 pages, $34.95 (hardcover).*



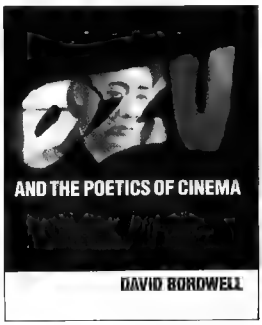
After years of official censorship by a military government, the Japanese film industry in 1945 found itself delivered into the hands of yet another censor: the American occupation government.

Mr. Smith Goes to Tokyo explores the ways in which occupation forces attempted to use the cinema to create a trustworthy ally in the Pacific. In hopes of "democratizing" the "new" Japan, filmmakers were encouraged to show scenes of baseball, gunfights, kissing, and Japanese people resisting fascism. When prohibited topics such as ritual suicide, gambling, depictions of Mt. Fuji, and criticism of the United States appeared in films, they were censored. Even imported American films were subject to approval based on their "re-orientation" value.

In order to get clearance, Japanese filmmakers often had to make multiple revisions of their screenplays and films, and occasionally found themselves caught in the middle of philosophical squabbles between liberal and conservative censors.

Author Hirano, director of the Japan Society Film Center in New York, uses declassified occupation-government documents, censored screenplays, and interviews with Japanese filmmakers to explore this contentious period, when even the censors had a hard time agreeing on what was proper. While not light reading, *Mr. Smith* is an interesting look at a time of transition.

Ozu and the Poetics of Cinema, *by David Bordwell. Princeton, NJ: Princeton University Press, 1988. 406 pages, $25.00 (paperback).*
A textbook treatment of the director Ozu Yasujirō, known for his "home dramas" (*Tokyo Story*, 1953) and often described as the "most Japanese of all directors." Bordwell contests this simplistic summarization of Ozu and his work, and approaches study of the film-



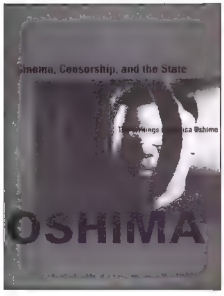
maker through the lens of historical poetics, a frame of reference described by the author as "how films are put together and how . . . they elicit particular effects." His work includes essays on each of Ozu's films, with plenty of still shots to illustrate points made about camera angles, props, lighting, and other details of interest to cinephiles.

Handbook of Japanese Popular Culture, *edited by Richard Gid Powers and Hidetoshi Kato. Westport, CT: Greenwood Press, 1989. 368 pages, $65.00 (hardcover).*
When movies first started to be produced in Japan, filmmakers relied on borrowings from the older storytelling traditions of *kabuki* and *bunraku* to smooth the transition: using female impersonators instead of actresses, for example, and human narrators in the theatre. In her essay "Popular Film," Keiko I. McDonald traces these and other changes in the artistry of popular films, noting the rise and fall of various film genres over the years. She also explores commercial developments of the major film studios.

A 31-page overview of the history of Japanese cinema, "Popular Film" is among twelve essays appearing in this

scholarly examination of Japanese pop culture. Author McDonald, a professor of Japanese literature and cinema at the University of Pittsburgh, also provides a list of reference works and research collections in the US. (*Handbook of Japanese Popular Culture* was reviewed in *Mangajin* No. 15.)

Cinema, Censorship, and the State: the Writings of Nagisa Oshima, *edited by Annette Michelson, translated by Dawn Lawson. Cambridge, MA: The MIT Press, 1993. 308 pages, $14.95 (softcover).*



This collection of essays by controversial director Oshima Nagisa (*In the Realm of the Senses*, 1976; *Merry Christmas, Mr. Lawrence*, 1983) was written during a period ranging from the 1950s through the 1970s. Grouped under such headings as "Creation and Destruction of the Japanese Cinema" and "On Trial for Obscenity" (the latter containing part of the text of his plea), the writings comment on Oshima's life, his and other films, and his impressions of current events.

Mangajin No. 10

We first looked at Japanese film in the autumn of 1991. A feature article by Tom Rouse lists synopses of subtitled Japanese movies available on video in the United States—a handy, inexpensive guide to take along to the video store. It also provides film distributor addresses and mail-order resources.

In another feature, veteran Japan-watcher Donald Richie comments on the challenges of subtitling, both from Japanese to English and from English to Japanese. "I suppose the way one ought to think of this enterprise is not with chagrin that so much gets lost," he writes, "but with surprise that so much gets through."

Also featured is a review of the book *Japanese Films*, mentioned above, by Ginny Skord Waters.

Copies of this issue are still available—see our catalog section (US edition only) for ordering information.

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"I am not a child"

Lessons learned from our foreign guests

by Kazuko G. in Kanazawa

I was born and reared in Kanazawa, and I must admit that I am a little bit straitlaced. The reason I decided to be a host was that I wanted to broaden my outlook and make myself more flexible by meeting people from different countries.

Of course I felt worried in the beginning. I always try hard to take good care of my guests. Knowing that a guest from another country would stay with us for a month made me uneasy. I wanted her to feel as comfortable as possible and didn't know how to do this.

My mind was racing and focusing on all the negative possibilities. Different languages, different customs, our tiny rabbit-hutchlike house, and so on—the more I thought about these negative aspects, the more nervous I became. But I was determined to try, and if things did not work out, I could always quit.

As soon as I started, I discovered that my fears were unfounded. The old proverb "The fear is often greater than the danger" was true. Looking back upon bygone days spent with visitors from abroad, I have only sweet memories. I am still amazed by the discoveries I made through these so-called "foreign individuals." Perhaps what surprised me most was the way "foreigners" take care of others and give advice.

I was terribly shocked when my foreign guests turned down my offers to help. I remember getting a telephone call from a girl who had just arrived at Kanazawa station. I automatically told her to wait until I picked her up, but she politely told me that she was not a child. I told her that she was a guest from far away and unfamiliar with Kanazawa. Even so, her answer to me was, "I am not a child." To say the least, I was very surprised.

Here's another example: We quite often remind people to carry an umbrella, just in case. It is said that in Kanazawa, "You can forget your lunch, but not your umbrella." The answer from many of my foreign guests, however, has been, "I am not a child."

I remember telling a guest who came home very late that I was very worried about her. She was a little upset and answered in such a manner. I was upset too. I stayed up very late worrying that she may have been in an accident or something equally tragic and even considered calling the police. But she answered me without thinking about my concerns at all.

After repeatedly experiencing the same reaction, I became uncertain about my attitude towards my guests. Accepting people into my home may not mean that I am fully responsible for their safety. My guests have taught me that it is not my business to worry too much about them. They seemed to believe that you should be responsible for yourself and not so much for others. I came to understand this in my mind, but my heart took time to follow. I have to remind myself often to stop interfering in other people's business.

My own habit of doing favors seems to be quite common among other host families as well. They have also been told not to treat their guests as children. This must be a Japanese custom.

My greatest pleasure in being a host mother is in the continuing friendship with former guests. Exchanging letters, phone calls, and having our friends visit again makes us feel very happy. I received a letter a

couple of days ago from Germany. It said "You wrote in your Christmas card that you would visit Europe in spring. I have been waiting in vain for you since then." I am embarrassed to say that I did in fact go to Europe this spring, but didn't have time to go to Germany. I spent busy days visiting former guests in Switzerland—Zelinda, Yvonne and Chantal.

Zelinda's story is interesting. She is from Brazil, and two years ago in Kanazawa, she met Alfred from Switzerland. Love began to grow between them and continued even after they returned to their countries. I can only imagine their phone bills! Our reunion was focused on their memories of Kanazawa. I felt as if I was home in Zelinda's house when I found a *sumie*—an ink brush painting which Zelinda made in Kanazawa.

Yvonne stayed with us when she first came to Kanazawa to study Japanese, and has visited twice since then. Each time she came to Japan, she dropped by to see us with a Swiss telephone card as a souvenir. She urged us to come and use the card in Switzerland. If not for her encouragement, I may never have taken the journey.

Yvonne's visit to Kanazawa was motivated by her mother, who is interested in the Japanese imperial family. My only regret about the trip to Switzerland was that I didn't have a chance to ask how she became so interested in the imperial family. The only excuse is that I was walking on air at seeing Yvonne after an interval of 10 months.

I fondly remember Chantal's welcome to me at the station in Lausanne. She embraced me, saying "Oh, my sister!" Her manner made me feel as if we were real sisters. I have the same feelings in my heart for Chantal and the others who have stayed with us before. These are the feelings you have for family. These are feelings of love and sincere care.

Because my husband and I have no children, we may feel more strongly than other hosts do. It is good to think that other members of our family are in other countries. I feel as if we are a global family. I am sure that our next trip will be to Germany. I will broaden not only my outlook but also grow myself.

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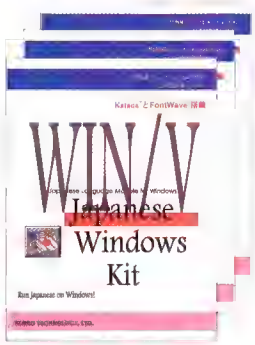

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JACK SEWARD'S

OUTRAGEOUS JAPANESE

The Japanese generally strive for surface harmony and try to avoid antagonistic confrontations when possible. As a result, they do not generate verbal vitriol in the quantity or variety that can be attributed to some other nationalities. But this is not to suggest that they are without their resources. As you will see, the Japanese can be inventive users of invective that is both vivid and injurious.

Continuing our series of excerpts from the book *Outrageous Japanese*, here is:

Using Living Creatures as Tools of Defamation

It is likely that most or even all races denigrate other homo sapiens through offensive comparison with animals, fowl, fish and even insects. In learning Japanese insults based on such comparisons, however, the reader should bear in mind that the characteristics he or she attributes to other species may not be the same as those the Japanese assign to them. Even when the characteristics are the same, there may be a question of degree.

A handy example is the snake. Aside from herpetologists, most Westerners abhor snakes and shudder at their sight. Doubtless, the harm inflicted and the danger presented by these scaly crawlers have been exaggerated, but we have long belittled people and places we despise through reptilian simile and metaphor: a snake in the grass, the snake pit, cherish a snake in the bosom, and so forth.

In Japanese, to compare a person to a snake doesn't carry that much punch, although the image of snakes as cunning creature with sharp, piercing eyes is much the same as in the West.

Aside from that, the only instances that come to mind concern the *uwabami* (うわばみ, a creature listed in the dictionary as "anaconda; boa constrictor; python," but which also appears in Japanese folklore as a kind of *bakemono* ["monster"] that lives deep in the forest and preys on humans who try to cross the mountains at night) and the word *dakatsu* (蛇蝎, "snakes and scorpions").

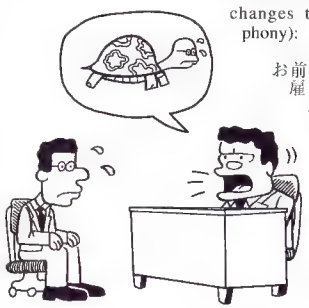
うわばみ の 様 に 飲む
uwabami no yō ni nomu
"drink like a fish" (lit., like a python)

- the verb *nomu* can mean "drink" or "swallow," as when a snake swallows its prey whole.

夕べ うわばみの様に お酒を飲んだ から
Yūbe uwabami no yō ni o-sake o nonda kara,
今日は 二日酔い で 入院させられます。
kyō wa futsukayoi de nyūin saseraremasu.
"I am being hospitalized today with a hangover, because I drank like a fish last night."

蛇蝎 の 様 に 嫌われています。
Dakatsu no yō ni kirawarete imasu.
"(He) is despised" (lit., hated like snakes [蛇, read *hebi* by itself] and scorpions [蝎, read *sasori* by itself])

Another reptile that can be used to vilify is the turtle or *kame* (亀), particularly if one says *dongame* どん亀 ("dull turtle" — in this combination *kame* changes to *game* for euphony):



お前の様などん亀を
雇おうとは夢にも
思わんぞ。
Omae no yō na dongame o yatoō to wa yume ni mo omowan zo.
"I wouldn't dream of hiring a dull turtle like you."

The material in this column is excerpted from the book *Outrageous Japanese*, by Jack Seward, Charles E. Tuttle, Inc., Tokyo, Japan. MANGAJIN has added Japanese *kanji* and *kana*, as well as grammar and vocabulary notes.

Then there is *deba-kame* 出歯亀 which looks like "turtle with buckteeth," but, like its English equivalent, "peeping Tom," is actually a reference to a specific character. Ikeda Kametarō was a notorious peeping Tom in the early 1900s. Since he had buckteeth (*deba*), he was known as *Deba-Kame*.

その男が出歯亀だとわかったら妹は絶交した。
Sono otoko ga deba-kame da to wakattara imōto wa zekkō shita.
"My younger sister broke off with that fellow when she learned he was a peeping Tom."

- *zekkō shita* is the plain past form of *zekkō suru* = "break off relations (with) . . ."

Marine Life

Shifting to the finny creatures and their co-dwellers of the deep, let's examine the large variety of comparative disparagements we can find among them. First, the whale:

鯨飲する *geiin suru* — **"drink like a whale"**

おじいさんは毎晩六本木あたりで鯨飲します。
Ojiisan wa maiban Roppongi atari de geiin shimasu.
"Grandfather swills it down every night in Roppongi or thereabouts."

Same 鮫 is a word for shark (*fuka* 鱶 is another), and *same-hada* 鮫肌 describes rough, coarse skin:

となり の 奥さん の 鮫肌
tonari no okusan no same-hada
"the coarse skin of the wife next-door"

Sometimes we see old farming women whose backs are permanently rounded from long years of bending over in the rice paddies. Their backs must have reminded someone of the curved backs of prawns (*kuruma-ebi* 車海老):

車海老 ばばあ
kuruma-ebi babā
"old hunch-backed woman" (lit. "prawn granny")

Detarame 出鱈目, which means "nonsense," is written with kanji which literally mean "protruding cod eyes" (the *de* is from *deru* 出る, "come out/stick out," while *tara* 鱈 is "cod" and *me* 目 is "eye"), but this is an example of *ateji* (当て字) — using kanji for their sound rather than their meaning. The term apparently originated from a gambling expression, referring to the "eyes" of dice.

出鱈目 を 言う な。
Detarame o iu na.
"Don't talk nonsense" *or* **"Tell that to the horse marines."**

- the particle *na* after the plain/abrupt form of a verb makes an abrupt negative command ("don't . . .").

Kingyo 金魚 means goldfish, while *deme-kin* 出目金 is the so-called telescope-eye goldfish (a variety with popeyes) from which this word is constructed:

出目金 の ばかやろう
deme-kin no bakayarō
"popeyed fool"

The word *tako* (蛸, "octopus") was apparently used as a disparaging reference to Buddhist monks because of the similarity of their shiny heads. Since *bōzu* (in the sense of "guy/fellow" rather than its original meaning of "monk/bonze") is part of a lot of pejoratives, it's not hard to imagine that *tako* would come to be used as an uncomplimentary term.

すかんたこ
sukan-tako
"disgusting fellow" (lit., a disliked octopus)

The *Tengu*

The *tengu* (天狗) is a mythical creature, sometimes described as a long-nosed goblin. The tengu is said to be extremely arrogant and given to tall tales, traits which have given rise to the following expressions:

知らなかったか。彼は札つきの天狗だ。
Shiranakatta ka. Kare wa fuda-tsuki no tengu da.
"Didn't you know? He's a notorious braggart."
(lit. "He's a labelled/certified tengu.")

天狗 の 寄合い
tengu no yori-ai
"assembly of braggarts"

天狗話
tengu-banashi
"boastful story"

Rats

Nezumi (鼠) is a rat or mouse, while *dobu-nezumi* (溝鼠) is a gutter rat. A person's morals can be traduced with the use of this scurrilous construction:

溝鼠 の 道徳
dobu-nezumi no dōtoku
"morals of a gutter rat"

A "black-haired rat" refers to a human being, something like "two-legged rat" does in English. It is used to describe a person, especially a servant, who steals from his employer behind his back.

頭 の 黒い 鼠
atama no kuroi nezumi
"dishonest servant" (lit., a black-headed rat)

In the next installment we will present more examples of how to use living creatures as tools of defamation.

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Calvin and Hobbes

HERE'S A GOOD MOVIE! "VAMPIRE SORORITY BABES"!
IT SAYS YOU HAVE TO BE EIGHTEEN TO GET IN.
HECK, THAT'S NO PROBLEM! LET'S GO!
THIS IS A NEW ONE.
TWO PLEASE. ...I MEAN, ONE.

1 2 3 4

1

Calvin: "Here's a good movie! 'Vampire Sorority Babes'!"
➔ いい 映画 が ある ぞ! 「吸血鬼 グラマー 女子大生」!
Ii eiga ga aru zo! Kyūketsuki guramā joshi daisei
good movie (subj.) exist(s) (emph.) vampire sexy woman female college students

- vampire は「吸血鬼」。Sorority は女性だけのクラブ、特に女子大生のクラブで通常、特別の加入基準がある。Sorority のメンバーというと、一般にきれいで積極的、外交的というイメージがある。Babe は baby の 変形で、「かわいこちゃん」などのように、若くて魅力的な女性を指す。

2

Hobbes: "It says you have to be eighteen to get in."
➔ 18歳 (以上) じゃない と 入れない って 書いてある よ。
Jūhassai (ijō) ja nai to hairenai tte kaite-aru yo.
18 yrs. old more than is/are not if can't enter (quote) is written (emph.)

- It says は新聞、本などに書いてあることをそれに続く節で述べるときに用いる。
- to get in は「(映画館に) 入るには」。

3

Calvin: "Heck, that's no problem! Let's go!"
➔ フン、 そんな の 問題 じゃない さ! 行こう!
Fun, sonna no mondai ja nai sa! Ikō!
humph that kind of (nom.) problem is not (colloq.) let's go

- Heck (Hell の婉曲語) ここでは「いや」、「ふん」など。これに続く文章 that's no problem を強調する役割を果たす。

4

Woman: "This is a new one."
➔ こういう の は 初めて ね。
Kō iu no wa hajimete ne.
this kind of (nom.) as-for first time (colloq.)

Calvin: "Two please. ...I mean, one."
➔ 2枚 ください… いや、つまりその、一枚 ください。
Ni mai kudasai . . . iya, tsumari sono, ichimai kudasai.
2 (count) please no that is/I mean 1 (count) please

- a new one は年齢ごまかしの方策として新手の策である、という意味。米国のテレビや漫画では子供が二人かたぐるまをして大人のふりをするというのはよくある手だが、ここでは、子供が動物のぬいぐるみをかたぐるましてごまかそうとしたわけで、それが目新らしいということを指している。
- I mean は「と言うつもりだった」、「つまり」、の意で、会話で言い直したり言い替えたりするときによく用いられる表現。

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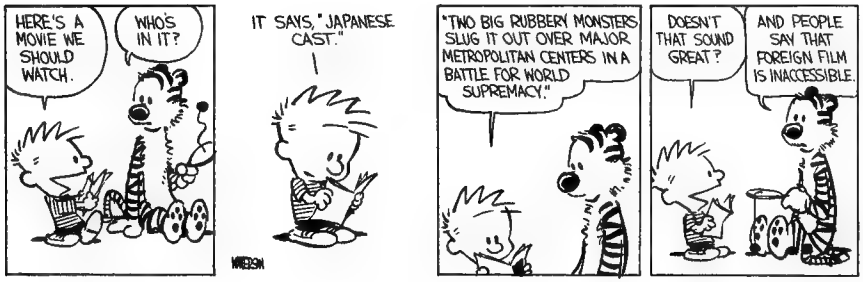
Calvin and Hobbes
HERE'S A MOVIE WE SHOULD WATCH.
WHO'S IN IT?
IT SAYS, "JAPANESE CAST."
"TWO BIG RUBBERY MONSTERS SLUG IT OUT OVER MAJOR METROPOLITAN CENTERS IN A BATTLE FOR WORLD SUPREMACY."
DOESN'T THAT SOUND GREAT?
AND PEOPLE SAY THAT FOREIGN FILM IS INACCESSIBLE.
1
2
3
4

1

Calvin: "Here's a movie we should watch."
➔ これ は 見る べき 映画 だ な。
Kore wa miru beki eiga da na.
this as-for should watch movie is (colloq.)

Hobbes: "Who's in it?"
➔ だれ が 出てる ん だい？
Dare ga deteru n dai?
who (subj.) appears (explan.) (?)

- we should watch は movie にかかる形容詞節で目的格の関係代名詞。Which/that が省略されている。

2

Calvin: "It says, 'Japanese cast'."
➔ 「日本人 の キャスト」って 書いてある。
Nihonjin no kyasuto tte kaite-aru
Japanese (person) = cast (quote) is written

- It says... は新聞、本などに書いてあることをそれに続く節で述べるときに用いる。

3

Calvin: "Two big rubbery monsters slug it out over major metropolitan centers in a battle for world supremacy."
➔ 「ゴム でできたような 二 大怪獣 が、 世界 制覇 を 狙って、
Gomu de dekita yō na ni dai-kaijū ga, sekai seiha o neratte
rubber of made like/as if two big monster(s) (subj.) the world mastery (obj.) aim for
大都市 の 中心部 で 熾烈な 戦い を 繰り広げる。」
dai toshi no chūshin-bu de shiretsu-na tatakai o kurihirogeru.
big city 's central area at violent/intense fight/battle (obj.) unfold

- rubbery は「ゴムのような/ゴムでできたような」。ここでは古い怪獣映画によく見られる、人が中に入っているのが歴然とわかるような、ゴム製の縫いぐるみの怪獣を指す。
- slug it out は「とことんまで猛烈に戦う」、の意の熟語。
- over major metropolitan centers 大怪獣が大都市のビル群を蹴散らして、その上で戦うところから、over が用いられている。

4

Calvin: "Doesn't that sound great?"
➔ すごく おもしろそう だろ？
sugoku omoshirosō daro?
seems very interesting doesn't it

Hobbes: "And people say that foreign film is inaccessible."
➔ なのに みんな、 外国 映画 は とっつきにくい なんて 言う ん だ よ ね。
nano ni minna, gaikoku eiga wa tottsukinikui nante iu n da yo ne.
even though everyone foreign country movie as-for hard to fathom (quote) say (explan.) is (emph.) (colloq.)

- sound は「に聞こえる」→「と思える」、「の印象を与える」→「...そうだ」。
- and は「それなのに」、「それでいながら」 (yet)。前文に対して、対照的、あるいは予想に反する内容の文を導く。

THE FAR SIDE by Gary Larson

ザ・ファー・サイド　ゲリー・ラースン

"Take this handkerchief back to the lab, Stevens. I want some answers on which monster did this — Godzilla! Gargantua! Who?"

Detective:
"Take this handkerchief back to the lab, Stevens. I want some answers on which monster did this — Godzilla! Gargantua! Who?"

「スティーブンス、この ハンカチ を
Sutiibunsu, kono hankachi o
(name) this handkerchief (obj.)

鑑識 に 持って帰って くれ。
kanshiki ni motte kaette kure.
judgment/identification to take back (command)

これ が どの 怪物 の 仕業 か、
Kore ga dono kaibutsu no shiwaza ka
this (subj.) which monster 's act/deed (?)

(答え を) 知りたい んだ... ゴジラ か、
(kotae o) shiritai n da... Gojira ka,
answer (obj.) want to know (explan.) Godzilla (?)

ガルガンチュア か、いったい どいつ だ？」
Garuganchua ka, ittai doitsu da?
Gargantua (?) (emph.) who is

Handkerchief:
KK

- lab = laboratory. ラボ、研究室、実験室。ここでは警察の鑑識課（略して鑑識）のこと。
- some answers on ... 以下の節の内容についての何らかの回答の意味。
- Gargantua ルネッサンス期のフランスの風刺作家 Rabelais の小説「Gargantua et Pantagruel」の主人公で、鯨飲馬食する陽気な巨人の王。また、米国では「War of the Gargantuas」として知られる1966年の東宝の映画「サンダ対ガイラ」に出てくる怪獣の名前でもある。
- この巨大なハンカチに入った「KK」のイニシャルが、この落とし主が King Kong であることを暗示している。

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Lesson 38 • Slang & Colloquialisms (2)

Did you ever wonder how to call someone a "klutz" in Japanese? Well, you're about to find out. Last issue, we kicked off the series on slang and colloquialisms, featuring some of the more widely used terms. In this second, final installment, we continue with that approach, presenting common colloquialisms and throwing in an insulting term or two for fun.

While there are slang dictionaries and guidebooks, these tend to focus on outrageous or inflammatory expressions and to overlook the basic, everyday slang. Our goal is to present you with a taste of what you might hear in normal, casual Japanese conversations, or, at the least, on Japanese television.

Kokeru = "Fall down"

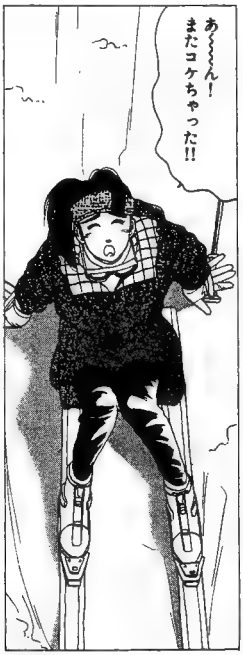
The gang from the Tsurumoku company dorm for single employees has gone on a skiing trip. Most of them have skiied before, but Miyuki is a rank beginner.

Miyuki: あ～～ん!
Ā–n!
(voiced sigh of disappointment)

また コケちゃった!!
mata kokechatta!!
again fell down (-regret)
"Ooohhh, I fell down again!" (PL2)

- *kokechatta* is a colloquial contraction of *kokete shimatta,* the plain past form of *kokete shimau,* from *kokeru* (see below). The *-te shimau* form implies that the action or result is regrettable/undesirable (or sudden/complete).

Kokeru means "trip" or "fall down" (*korobu* or *korogaru* in standard Japanese). *Kokeru* has a long history of usage, and while not really slang, it is considered highly colloquial. Other meanings, depending on context, of course, include "fail/flop," "get arrested," and "go bankrupt."



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Kiseru = "Pull a train-pass scam"

It looks like the conductor is coming to check the passengers' tickets, and Furiten has cause for concern . . .

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Furiten: やべ　　やべ。
Yabe　　*yabe.*
dangerous/awkward　dangerous/awkward

オレ　キセル　なん　だ　よ　ね。
Ore　*kiseru*　*nan*　*da*　*yo*　*ne.*
I/me　ride w/o proper ticket (explan.)　is　(emph.)　(colloq.)
"Uh-oh, this is bad. I'm pulling a *kiseru*."
(PL2)

- *yabe* is a "rougher" version of *yabai*, a slang word that means "dangerous/awkward" in the sense that trouble is on the horizon. *Yabai* comes from *yaba*, a noun meaning "danger/trouble" that is not used in modern Japanese.

Regular commuters in Japan usually buy train passes good for unlimited rides between two points for a specified period of time. The machine or person checking passes at the exit gate has no way of knowing where passengers originally boarded, allowing for all sorts of illicit riding activity. One way dishonest commuters abuse the system is by purchasing two passes, each good for only a short section at either end of the commute, and then riding the middle part for free. Taking advantage of this and similar tricks to get a free ride is called *kiseru-nori* ("*kiseru*-riding"). The word comes from a tobacco pipe comprised of a metal mouthpiece and bowl connected by a long bamboo pipe. Because a *kiseru* pipe has metal (*kane*, symbolizing gold/money) only at the two ends, it is likened to the practice of paying for tickets/passes at either end of a commute and riding free for the longer middle portion. *Kiseru-nori* is illegal, of course, but widely practiced (forcing conductors to occasionally check tickets/passes on the train, as Furiten thinks is happening in the example above).

Nekobaba = "Pocket (something)/Embezzle"

This man was bowing down as the local magistrate passed by, and while kneeling he spotted a coin—which the magistrate had presumably dropped.

Man: とどけよう　か　ネコババ　しよ　か . . .
Todokeyō　*ka*　*nekobaba*　*shiyo*　*ka* . . .
shall report/deliver　(?)　pocket/swipe　shall do　(?)

とどけよう　か　ネコババ　しよ　か . . .
Todokeyō　*ka*　*nekobaba*　*shiyo*　*ka* . . .
shall report/deliver　(?)　pocket/swipe　shall do　(?)
"Should I turn it in, or should I pocket it . . . Should I turn it in, or pocket it?" (PL2)

- *todokeyō* is the "will/shall" form of *todokeru*, "report/send," and *shiyo* is a shortened *shiyō*, the "will/shall" form of *suru* ("do"). This repeated *-yo ka* pattern (e.g. *todokeyō ka nekobaba shiyō ka*) is used when one is torn or trying to decide between two alternative actions.

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Nekobaba means "cat excrement," and adding a form of *suru* makes it a verb. The implication here is that cats quickly cover their mess and hide it when done. An alternate theory of the term's derivation links it to an old lady in the mid-Tokugawa era who loved cats but was very greedy (*neko* is "cat" and *baba/babā* is a somewhat derogatory word for "old woman"). The slang term can mean: 1) hide a misdeed; 2) embezzle; 3) keep something as one's own instead of trying to return it to the rightful owner. This particular case is an example of #3.

Hoshi = "Perp/Suspect"

The police are looking over a crime scene for clues.

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Policeman: ガイ者 は ここで ホシ に 撃たれて。
Gaisha wa koko de hoshi ni utarete.
victim as-for here at suspect/perp by was shot-and
"The victim was shot by the perp here . . ." (PL2)

- *gaisha* is police slang for "victim." It's simply a short form of *higaisha* (被害者, "victim/injured party").
- *utarete* is the continuing form of *utareru,* which is the passive of *utsu*, "shoot." The continuing form implies that there is more to the expressed thought.

Hoshi is a police slang word for a suspect or perpetrator of a crime. As such, it is similar to the English slang word "perp."
Hoshi can be written with the kanji for "star/planet" (星). The slang usage is apparently related to words such as *zuboshi* (図星, "bull's-eye/mark"), and *meboshi* (目星, "aim/objective" → "person singled out as a suspect").

Deka = "Police detective"

A police detective has just searched this *yakuza* kingpin's office for morphine, but turned up nothing illegal. When the gangster haughtily asked him what he found, the detective lost his temper and pounded his fist on the desk.

Yakuza boss: 怖い 刑事(でか)さん だ な
Kowai deka-san da na.
scary/frightening police detective -(hon) is (colloq.)
"That's one scary cop." (PL2)

- in Japanese, a writer has the option of specifying or clarifying the reading of kanji by "spelling it out" phonetically in hiragana or katakana beside the kanji. (These readings are called *furigana.*) Alternate readings are often given for "standard" kanji when someone is using slang or contractions in manga. The kanji 刑事 are read *keiji,* which is the conventional term for a "police detective." *Deka,* the reading provided in *furigana,* indicates what the speaker actually said. For a more in-depth look at such creative kanji readings, see Basic Japanese No. 7.

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Deka is slang for police detective. In the Meiji era, detectives wore *kakusode* (a traditional type of Japanese garment) instead of police uniforms, making them "plainclothes" policemen in a sense. The word *deka* represents the first and last sounds of *kakusode* in reverse. (Reversing the syllables/sounds of a word to create slang terms is a common practice.) The word started out as slang among outlaws, and then entered into general use. *Deka* is not an offensive term, and is used among the police themselves, much like the word "cop" in English.

Gūtara = "Goof-off"

Section chief Iigura hates squid and refuses to allow the company store to sell it simply for this reason. Yamaoka, a connoisseur of fine food, feels that Iigura has probably never had "good" squid, and that is why he can't stand it. Now Yamaoka has wagered that he can make squid that Iigura will actually like. If Yamaoka loses the bet, he must quit his job, and Iigura has never been too fond of him in the first place . . .

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Iigura: これ で お前 という グータラ社員 を 厄介払い出来る わ!
Kore de omae to iu gūtara shain o yakkaibarai dekiru wa!
this with you called lazy employee (obj.) can get rid of (emph.)
"With this, I can get rid of the lazy employee called you."
"Now I can finally be rid of you, you good-for-nothing goof-off!" (PL2)

- *wa* is a colloquial particle for emphasis that's typically feminine, but men can use it, with a slightly different inflection, without sounding effeminate.
- *yakkaibarai* implies getting rid of a nuisance.

Gūtara is slang for "lazy/goof-off." It is often used in combination with nouns. For example, *Gūtara Mama* ("Lazy Mom") is a manga series by Furuya Mitsutoshi appearing in the *Mainichi Shinbun* Sunday edition. As a prefix, *gu* conveys a feeling of "foolish," and is used in such words as *gusai*. *Gusai* literally means "no-good/foolish wife," but is actually just a humble way of referring to one's own wife. *Gūtara* dates back to the pre-modern era.

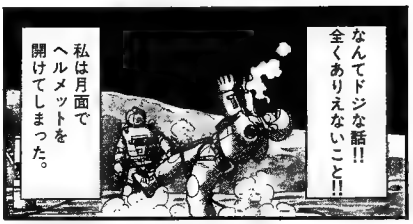
Doji-na = "Klutzy"

Mayumi is the first telepath on the moon. When she hears a voice in her head, she unthinkingly opens her helmet.

Mayumi:
なん て ドジな 話!! 全く ありえないこと!!
nan te doji-na hanashi!! Mattaku arienai koto!!
what (quote) boneheaded story completely impossible thing
"What a stupid tale! It's completely impossible!"
"What a stupid thing to do! Can you believe it?" (PL2)

私 は 月面 で ヘルメット を 開けてしまった。
Watashi wa getsumen de herumetto o akete shimatta.
I/me (as-for) moon surface at/on helmet (obj.) opened (-regret)
"I opened my helmet on the moon!" (PL2)

- *nan te* is a colloquial quotative form, short for *nan to iu*, which implies that the situation is surprising/hard to believe.



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Doji by itself is a noun, meaning either "a bungler/klutz" or the "mistake/screw-up" such a person commits. *Doji-na* is the adjective form, "boneheaded/stupid/klutzy." A common idiomatic form is *doji o fumu*, meaning "make a mess of things/bungle." Colloquially, it is also used in a verb form, *dojiru*. *Doji* may have origins in the word *donchi*, "dull," or possibly *tochiru*, "blow one's lines" or "screw up/bungle." Another explanation is that it is an abbreviation of *dojiguji*, "not make sense/not clear." The use of *doji* dates back to pre-modern times.

Kamo = "Sucker/Easy mark"

In a game of mahjongg, one man graciously offered to lend some money to another player who was running short. Little did the borrower know that the lender worked for a loan company, and that there would be heavy interest to pay.

Agent: カモ　一人　つかまえた　ぞー。
Kamo hitori tsukamaeta zo–.
dupe one person caught (emph.)
"I snared a pigeon." (PL2)

Boss: ごくろうさん。
Gokurō-san
hard worker
"Good work." (PL2)

On door: サラリー　ローン
Sararii Rōn
Salary(man) Loan(s)

- *gokuro-san* is a way of thanking someone for his or her efforts. See Basic Japanese No. 20.

© Ueda Masashi / *Furiten-kun,* Take Shobō

Kamo means "duck," so its slang use is very similar to that of "pigeon" in English to mean "sucker/dupe." It's used in expressions such as *Ii kamo ga negi o shotte kita,* literally, "A good duck has come bearing green onions," deriving from the practice of cooking duck with onions. The implication is, of course, that a prime sucker has appeared, ready to be cooked up and served for dinner.

Hira = "Peon/Grunt"

Hamasaki Densuke has never been very ambitious at work, content to stay at the same level indefinitely. He is discussing his current working conditions with his wife, and she asks if he doesn't at least have some rival whom he would like to outperform. He says no.

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Wife: だから　いつまでも　ヒラ　で
Dakara itsu made mo hira de
therefore forever low level employee with/at

平気　なの　よ　ね。
heiki na no yo ne.
indifferent (explan.) (emph.) (colloq.)
"That's why you're satisfied to be an eternal grunt." (PL2)

Sound FX: ドタッ
Dota!
Thud! (slapstick effect of hitting the floor)

- *itsu made mo* is literally "until whenever," and means "forever/eternally/indefinitely."

Hira (sometimes written with the kanji 平 which means "level/flat") usually refers to *hira-shain,* "rank-and-file employee," but it can refer to "ordinary/common" members of any organization, i.e. those without any managerial or leadership responsibilities. This ties in with the regular meaning of *hira,* "average/ordinary/non-special." *Hira* is more colloquial than slang.

Mabui = "Beautiful"

Mamoru-kun's little girlfriend had to move away when her father was transferred to a different city. He goes unannounced to see her and finds her walking with another boy. To save face, he tells her that he has a new girlfriend.

© Kubonouchi Eisaku / *Tsurumoku Dokushin Ryō*, Shogakukan

Mamoru-kun:

容姿　バツグン!　スタイル　最高!
Yōshi　*batsugun!*　*Sutairu*　*saikō!*
face & figure　outstanding　style　ultimate/best
"A real looker. Totally stylish." (PL2)

ケチのつけようのない　マブイ　女　さ!!
Kechi no tsukeyō no nai　*mabui*　*onna*　*sa!!*
can't find fault with　beautiful　girl/woman　(emph.)
"A beauty of a girl with whom no one could find any fault!" (PL2)

- *yōshi* refers to a person's appearance, specifically the face and figure.
- *sutairu* is from the English "style."

Mabui is slang for "beautiful/stunning." It seems to have come from the word *mabu*, which allegedly originated as underworld slang for "superior/good/beautiful (thing)," or for something that "goes splendidly/without a hitch." *Mabui* (眩い) is related to the word *mabushii* (眩しい, "bright/blinding"), but apparently was not directly derived from it. Although it appears in pre-modern Japanese literature, *mabui* today is used only in this slang/colloquial sense and is not considered "standard" Japanese.

Maji = "Serious"

Tadokoro is a police detective, and he has been talking with Q (who appears as a private eye in this story) about a man they're searching for. When Noriko sees a picture of the man, she pipes in that she has seen him recently.

© Tomisawa Chinatsu / *Katsushika Q*, Shogakukan

Tadokoro: えっ、見た? マジ!?
E!　*Mita?*　*Maji!?*
huh　saw　serious
"What? You saw him? Really?" (PL2)

Noriko: うん。
Un.
"Uh-huh." (PL2)

- *un* shows agreement or is an informal "yes."

Maji means "really/honestly/seriously." It is taken from the word *majime*, "serious/earnest." But while *majime* is often used to describe people who take work/life/etc. seriously, *maji* has more of a feeling of "no joke/honest."

Movie Industry

(continued from page 19)

woman working for a rival company; journeyman rock 'n' roller Uzaki Ryūdō, director of the controversial drama *Sakana Kara Daiokishin!!* [魚からダイオキシン!!, "Dioxin from the Fish!"), about a Japanese rock 'n' roller/unsuccessful politician who turns violent when foiled in his attempts to stage a concert in Japan for Kurdish refugees; and artist-writer Ikeda Masuo, director of *Egekai ni Sasagu* (エーゲ海に捧ぐ, "Dedicated to the Aegean"), a largely plotless feature starring Ilona Staller, the Italian porn-actress-cum-parliamentarian, about young people hanging out on the Aegean coast. As the late Jimmy Durante put it, "Everybody's gettin' into da act."

The shift from studio to independent film production has also had an effect on the content of films. In the old days, studios tended to rely on certain set genres, such as samurai movies, for which they knew an eager audience existed. These days, as a brief glance at the movies mentioned in this article will show, anything serves as subject matter for a film.

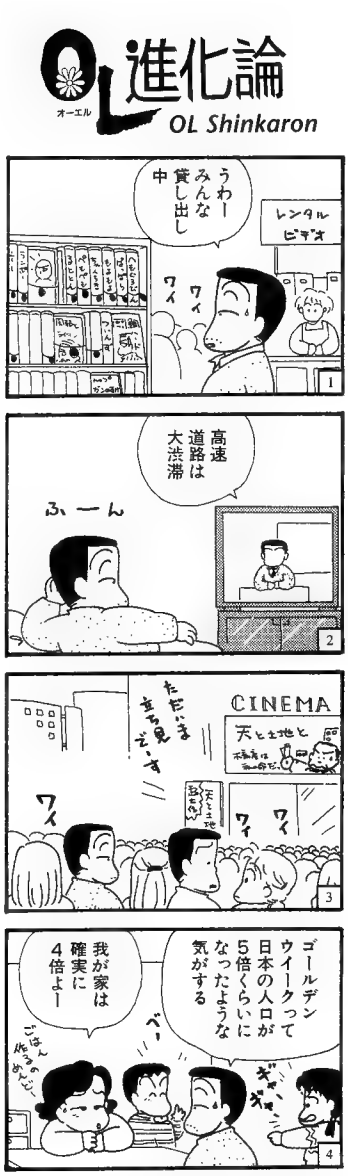
For years, studios' bottom lines served as robust testimony to the old industry adage that you can't lose money by making films about war or *Chūshingura* (忠臣蔵, "A Treasury of Loyal Retainers," *The Loyal 47 Rōnin*). The Japanese film industry has churned out a whopping two hundred-plus screen adaptions of *Chūshingura*, the saga of forty-seven samurai who committed mass suicide after avenging their master's death. But none have been made recently: the overwhelming preference for period films that characterized young cinemagoers of forty years past is clearly not shared by their counterparts today.

War films have shown greater longevity than *Chūshingura* adaptations. Released in August of 1981, *Rengō Kantai* (連合艦隊, "The Grand Fleet," *Imperial Navy* on video), a chronicle of the Japanese Imperial Navy up to the Battle of Midway, quickly found its way onto the list of the ten most lucrative domestic films ever made. (It has since dropped off.) Indeed, every summer from 1981 to 1993 saw the release of at least one feature about World War II. In nine of those years, a WWII film was on release during August, the month marking the anniversaries of the atomic bombings of Hiroshima and Nagasaki, and Japan's subsequent surrender.

However, within the war-movie genre there has been a noticeable shift away from huge, expensive productions (such as *Rengō Kantai* and Tōei's 1982 epic, *Dai-Nippon Teikoku* [大日本帝国, *The Imperial Japanese Empire*]), and toward smaller-scale productions that focus on the experiences of families and individuals during war. In 1988's *Tomorrow/Ashita* (TOMORROW 明日, "Tomorrow"), just plain folks in Nagasaki—a newlywed couple, a pregnant woman and young lovers—go about their business on the day before the city is bombed. 1989's *Kuroi Ame*

(continued on page 50)

• cum = 兼 *ken* • porn-actress-cum-parliamentarian = ポルノ女優兼国会議員 *poruno joyu ken kokkai giin* • everybody's gettin' into da act = だれもかれもがやってる (ニューヨークのなまりで the → da) *dare mo kare mo ga yatteru (nyūyōku no namari de* the → da) • glance = 一瞥 *ichibetsu* • robust testimony = 確かな証拠 *tashika-na shōko* • churn out = 次々と大量に作る *tsugitsugi to tairyō ni tsukuru* • whopping = 非常に多い/程度が甚だしい *hijo ni ōi/teido ga hanahadashii* • saga = 武勇伝 *buyu-den* • longevity = 長寿/生存率 *chōju/seizon ritsu* • surrender = 降伏 *kofuku*



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1

Sign: レンタル ビデオ
Rentaru Bideo
rental video
Video Rentals

Man: うわー、みんな 貸し出し 中。
Uwa, minna kashidashi -chū.
(exclam.) all lent/rented out in midst of
"Yikes, they're all rented out." (PL2)

Sound FX: ワイワイ
Wai wai
(general clamor/commotion of large group of people)

- *kashidashi* is from *kasu* ("lend") and *dasu* ("out"). The verb *kashidasu* refers to lending something out with or without charge, so it can be used with books at a library as well as videos at a rental store.
- the suffix *-chū* means "during/in the midst of/in the state of," so *kaishidashi-chū* = "in the state of being lent/rented out" → "is lent/rented out."

2

TV: 高速 道路 は 大渋滞。
Kōsoku dōro wa dai-jūtai.
high speed road/highway as-for huge traffic jam
"The expressways are backed up for miles." (PL2)

Man: ふーん。
Fūn.
"Hmmm"

- *kōsoku dōro*, literally "high speed road," is essentially the Japanese term for "limited access highway," all of which are toll roads in Japan (though not all toll roads, *yūryō dōro*, are limited access highways), and many of which suffer from chronic overcrowding that prevents any kind of high speed during most hours of the day. American highways are commonly referred to as *furii-uei*, from English "freeway."
- *dai-* is used as a noun prefix to mean "great/grand." *Jūtai* is a noun referring to a state of stagnation/delay, so in the context of traffic it means "traffic jam/backup."
- *fūn* with a long vowel represents a low hum/grunt sounded mostly in the back of the throat with a rising intonation. It basically expresses interest/understanding.

3

Sign: 天 と 土地 と 不動産 は 私 の 命 だっ
Ten to Tochi to: Fudōsan wa Watashi no Inochi da!
heaven and land and real estate as-for I/me 's life is
Heaven and Land: Real Estate is My Life (PL2)

Voice: ただいま 立ち見 でーす。
Tadaima tachi-mi de-su.
right now standing viewing is
"Right now it's standing room only." (PL3)

Sound FX: ワイワイワイ
Wai wai wai
(general clamor/commotion of large group of people)

- the title of the movie is a take-off on 天と地と *Ten to Chi to* ("Heaven and Earth"), a popular samurai movie from a few years ago. In some uses, *chi* and *tochi* are interchangeable, but in this case *tochi* means "land" in the sense of real estate, while *chi* ("earth") is a more natural opposite of *ten* ("heaven").
- *to* is "and," used between two nouns: *ten to tochi* = "heaven and land." The second *to* in this case is not strictly necessary, but is added for rhythmical reasons.
- *fudōsan* is written with kanji meaning "unmoving/unmovable" and "property" → "real property/estate."
- *tachi* is from *tatsu* ("stand") and *mi* is from *miru* ("look at/view"); *tachi-mi* refers to the act of viewing something while standing. In many Japanese movie theaters, tickets continue to be sold even after all the seats are taken.

4

Man: ゴールデン ウイーク って 日本 の 人口 が 5倍 くらい に なった ような気がする。
Gōruden uiiku tte Nihon no jinkō ga gobai kurai ni natta yō na ki ga suru.
golden week (quote) Japan 's population (subj.) 5 times approx. to has become/grown it feels/seems like
"During Golden Week it seems like Japan's population has grown to about five times its normal size." (PL2)

Sound FX: ギャーギャー
Gya gyā
(effect of obnoxious children's clamor)

ベー
Bē
("nyah"-like sound associated with sticking out tongue)

Wife: 我が家 は 確実に 4倍 よー。
Wagaya wa kakujitsu ni yonbai yō.
our house as-for definitely 4 times (emph.)
"Our house is definitely four times normal.

ごはん 作る の めんどー。
Gohan tsukuru no mendō.
meals make (nom.) trouble/hassle
Making meals is a real hassle." (PL2)

- Golden Week refers to a holiday period extending from the end of April into May, when workers can get a vacation of up to 10 days by combining weekends, 3 national holidays, and May Day.
- he uses the colloquial quotative *tte* as an equivalent of *wa*, to set up his topic: "as for Golden Week."
- *no* after *Nihon* is possessive, so *Nihon no jinkō* = "Japan's population."
- *-bai* is a counter suffix for multiples. *Bai* by itself always means *nibai* = "two times/double"; *sanbai* ="three times/triple," *yonbai* = "four times/quadruple," *gobai* = "five times," etc.
- *ni natta* is the plain/abrupt past form of *ni naru*, "becomes" → "grows to"
- . . . *yō na ki ga suru* is an expression meaning "it feels/seems like . . ."
- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* ("is" + emph.), especially in female speech.
- *o* to mark *gohan* ("meal") as the direct object of *tsukuru* ("make") has been omitted. *No* is a "nominalizer" that makes the complete thought/sentence *gohan (o) tsukuru* into a noun; *ga* to mark that noun as subject has been omitted.
- *mendō (da/desu)* implies "is a lot of trouble/a real hassle." *Da/desu* is often dropped after a final noun in informal speech.

1

Woman: 今日 は 金曜 だ し 夜ふかし しても 大丈夫 ね。
Kyō wa kin'yō da shi, yofukashi shite mo daijōbu ne.
today as-for Friday is what with stay up late even if do OK (colq.)
"What with it being Friday, it's okay even if we stay up late, isn't it?"
"Today is Friday, so we can stay up late, can't we?" (PL2)

Sign: レンタル ビデオ
Rentaru bideo
rental video
Video Rentals

- in informal usage, *-bi* is often dropped from the names of the days of the week: *kin'yōbi* → *kin'yō*.
- *shi* is a conjunction similar in feeling to the English "what with . . ."
- *yofukashi* is a noun referring to the act of staying up late at night, and adding *suru* ("do") makes it a verb. *Shitemo* is a conditional "even if" form of *suru*.

2

Husband: ボク も 3本 借りて きた んだ。
Boku mo sanbon karite kita n da.
I/me also 3 (count) borrowed and came (explan.)
"I rented 3 tapes, too." (PL2)

Woman: 合わせて 6本!?
Awasete roppon.
combined 6 (count)
"Altogether that's 6 tapes!?" (PL2)

- *-bon* and *-pon* are forms of *-hon*, which is the counter suffix for long, slender things like pens, pencils, needles, chopsticks, and bottles, and which applies to video and audio tapes as well. Depending on the number it follows, *-hon* changes to *-bon* or *-pon* for euphony.
- *karite* is the *-te* form of *kariru* ("borrow/rent"), and *kita* is the plain/abrupt past form of *kuru* ("come"). *Kuru* after the *-te* form of a verb implies the action was done before coming — in this case, before coming home/on the way home.

3

Woman: コーヒー いれた わっ。
Kōhii ireta wa!
coffee made/poured (fem. colloq.)
"I made some coffee." (PL2)

- *ireta* is the plain/abrupt past form of *ireru*, which literally means "put/let in," but when speaking of coffee/tea means "make/pour."

4

Woman: 寝ちゃ ダメ よー。あと 2本 だ から ねー。
Necha dame yō. Ato nihon da kara nē.
if sleep is no good (emph.) more 2 (count) is because (colloq.)
"Don't go to sleep. (Because) there's only 2 more." (PL2)

がんばる の よ。 / はいっ。
Ganbaru no yo. / Hai!
strive hard/do one's best (explan.) (emph.) yes/here
"You can do it. / Here." (PL2)

Husband: トライアスロン みたい。
Toraiasuron mitai.
triathlon is like
"It's like a triathlon." (PL2)

Sound FX: ぜーぜー
Zē zē (wheezing effect)

- *necha* is a contraction of *nete wa*, a conditional "if" form of *neru* ("sleep"). *Necha dame* (lit. "if you sleep, it's no good") makes a prohibition, "you mustn't fall asleep/don't go to sleep."
- *ganbaru* means to be "dogged/persistent/unflagging" in pursuing a goal or in the face of a challenge.
- the various forms of explanatory *no (no da/no desu/no yo)* can be used to give commands if said with the appropriate tone and force. In such cases *yo* provides a gentle/friendly kind of emphasis that actually "softens" the command rather than making it sound more authoritarian: "try a little harder/hang in there" → "you can do it."
- *hai*, literally "yes," is used like English "here" when handing something to someone.

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オバタリアン
OBATARIAN

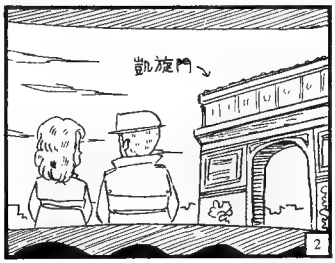
by 堀田かつひこ / Hotta Katsuhiko

1

Film Characters: ボジョボジョ ショゴショゴ
Bojo bojo. Shogo shogo.
(effect of speaking French)

Arrow: フランス 語
Furansu -go
France language
French

- the katakana words used here to represent French speaking are not standard FX words; the author has simply chosen some sounds often associated with French in a general way.



2

Arrow: 凱旋門
Gaisen-mon
Arc de Triomphe

- *gaisen* refers to a "triumphal return/entry" (most typically of military forces), and *mon* = "gate." *Gaisen-mon* is the Japanese name of the Arc de Triomphe in Paris.

3

Arrow: フランス 語
Furansu -go
France language
French

Obatarian: ふぁ〜あ
Fa–a (effect of big sigh/yawn as she stretches)

4

Obatarian: やっぱり アメリカの 映画 って
Yappari Amerika no eiga tte
after all/as expected/really American movies (quote)/as for
よく できてる わねー
yoku dekite-ru wa nē.
well are made (fem. colloq.)
"American movies really are so well made, aren't they?" (PL2)

Narration: オバタリアン は 洋画 は 全部
Obatarian wa yōga wa zenbu
obatarian(s) as-for European/Western/foreign films as-for all
アメリカ 映画 と 思ってる。
Amerika eiga to omotte-ru.
American films (quote) are thinking
Obatarians think all foreign movies are American.

- *yappari* is a colloquial *yahari*, "after all/as one would expect"; it's often equivalent to an emphatic "really," in the sense of "just as one might have expected, it really is so."
- *Amerika no eiga* can mean either "movie of/about America," or "movie of/from America" → "American movie." Here it is the latter. When the *no* is left out, as in the narration, it is unambiguously: "American movie."
- *tte* is a colloquial equivalent of the quotative phrase *to iu no wa*, which often functions like the particle *wa* ("as for").
- *yoku* is the adverb form of *ii/yoi* ("good/fine"), and *dekite-ru* is a contraction of *dekite-iru* ("are made/constructed").
- *wa* is a feminine touch, and *nē* with a long vowel strongly expresses the speaker's impression: "it really is so, isn't it?"
- the *yō* in *yoga* refers to "the West" in the traditional East/West division of the globe — i.e., to Europe and America; *ga* is from *eiga* ("film/movie"), so *yōga* means "Western film/foreign film from Europe or America." Since "Western" is ambiguous in the context of film, we've chosen to translate *yōga* as "foreign film," but it's important to note that foreign films from other parts of the world besides Europe and North America would be referred to by the more generic *gaikoku eiga* (literally, "foreign film") or by their specific country of origin.
- *to* marks *yōga wa Amerika eiga* as the content of *omotte-ru*, which is a contraction of *omotte-iru* ("are thinking/think"), from *omou* ("think"). Though both forms of this verb can be translated as "think," *omou* refers to having a thought at a particular point in time, while *omotte-iru* refers to a continuing view/impression/understanding of something.

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いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

1

Salaryman: 三宅さん、　ワープロ　たのむ　よ。
Miyake-san,　wāpuro　tanomu　yo.
(name-hon.) word-processor/processing request (emph.)
"Miss Miyake, I ask you to do some word-processing."
"Miss Miyake, could you do some word-processing for me?" (PL2)

オレ 指　1本　だから　おそくて　ダメ　なんだ。
Ore yubi　ippon　da kara　osokute　dame　na n da.
I/me finger 1 (count) because I am slow-(cause) no good (explan.)
"Because I am (a) one finger (typist), I'm (too) slow and it's no good."
"I can only type with one finger, so I'm too slow (and I'll never get it done in time)." (PL2)

OL: ドンクサイ　わ　ね。
Donkusai　wa　ne.
slow/sluggish/silly (fem.) (colloq.)
"Klutzy, aren't you?"
"What a doofus!" (PL1-2)

- *tanomu* basically means "ask/request (a favor)," so when the word is addressed directly at someone it literally means "I ask you." It's often used when English speakers would say "please," but it feels quite a bit more abrupt than "please" when used in the PL2 form (as here), so caution is needed.
- *osokute* is the *-te* form of *osoi* ("slow"); a *-te* form can indicate the cause/reason for what follows. *Dame* is a noun referring to a thing/condition/circumstance that is "no good/won't do": *osokute dame* = "no good/won't do because (I'm) too slow."
- *na n da* is the form explanatory *n(o) da* takes after a noun.
- *donkusai* is an adjective that normally describes an action that is "slow/sluggish" or "silly/ridiculous/pointless," but here it's being used to describe the man ("klutzy/slow/dorky"). We felt that the best way to capture the actual feeling of the exchange was to use the noun "doofus" as the final translation.

2

Salaryman: ドッ、ドンクサイ　と　は　なん だ!?
Do!-　donkusai　to　wa　nan　da?
kl-　klutzy (quote) as-for what is
"What do you mean by calling me a doofus?" (PL1-2)

OL: ドンクサイ から ドンクサイ の　よ。見てなさい よ!
Donkusai　kara　donkusai　no　yo. Mite-nasai　yo!
klutzy because/so klutzy (explan.)(emph.) watch (emph.)
"I called you a doofus because you're a doofus. Just watch." (PL1-2)

- . . . *to wa nan da* is literally "As for saying . . . , what is it?" The expression is a standard fighting retort, and feels something like "What the hell do you mean by . . . ?" Asking a question with *n da* sounds pretty rough in any case, and is mostly reserved for male speakers.
- *donkusai kara donkusai no* is literally "(you're) klutzy because (you're) klutzy" → "I say you're a doofus because you are."
- *mite-nasai* is a contraction of *mite-inasai*, a relatively gentle command form of *mite-iru* ("is/are/be watching"), from *miru* ("look at/watch").

3

OL: ほりゃー!
Horyā!
(interj.)
"Hayaaaa!"

Sound FX: パコ パコ パコ パコ パコ パコ パコ パコ パコ パコ
Pako pako pako pako pako pako pako pako pako pako
(sound of computer keys being hacked furiously)

- *horyā* is an interjection/shout uttered to focus/gather one's strength at the start of a major exertion.

4

OL: ホラ　ヨ、　ドンクサ男。
Hora　yo,　donkusa-otoko.
(interj.) (emph.) klutz-man
"There you go, Mr. Doofus." (PL1-2)

- *hora* is an interjection used when handing something to someone: "here/there."
- *donkusai otoko* would be "klutzy man," while *donkusa-otoko* has more the feeling of "klutz-man/Mr. Doofus."

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いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI

1

Boss: おや、 新しい 湯のみ だ な。
Oya, atarashii yunomi da na.
(interj.) new teacup is (colloq.)
"Oh, it's a new teacup, isn't it?" (PL2)

- *oya* is an interjection of sudden awareness/mild surprise.
- *yu* = "hot water" and *nomi* is the noun form of *nomu* ("to drink"), so *yunomi* is literally a "hot water drinking (utensil)" → "teacup."
- *na* is a masculine equivalent of *ne*, which expects agreement/confirmation from the listener: "(is,) isn't it?/(are,) aren't you?/(do,) don't they?/etc."

2

Boss: 気がきく じゃないか。
Ki ga kiku ja nai ka.
thoughtful isn't it
"That's very thoughtful of you." (PL2)

OL1: ホホ。 いえ、まー。
Ho ho. *Ie,* *mā.*
(fem. laugh/chuckle) (interj.) (interj.)
"(laugh) Don't mention it, really." (PL2)

- *ki ga kiku* literally means something like "(one's) thoughts are effective" → "clever/thoughtful/considerate."
- *ja nai ka* (literally "isn't it?/is it not?") is a purely rhetorical question. He's saying she is thoughtful.
- *ie* can be either a more polite equivalent of the interjection *iya*, used as a kind of "warm-up"/hesitation word ("well/uhh/really/I mean/etc."), or it can be a shortened *iie*, "no (that's wrong)," often used like "not at all/don't mention it" in response to expressions of apology/thanks and compliments.
- *mā* is a soft/gentle/agreeable-sounding interjection that adapts to fit its context: "well/you know/really/I mean/let's see." It's often used when you want to be modest about something you have been credited with, as well as when you want to avoid giving too straight an answer about something embarrassing/awkward: "yeah, sort of, I guess/well, yes, I suppose maybe/etc."

3

OL2: あら、 この 湯のみ。
Ara, *kono* *yunomi.*
(interj.) this teacup
"Oh, my, that teacup!" (PL2)

Boss: おニュー だ よ。
O-nyū *da* *yo.*
(hon.)-new is (emph.)
"It's a new one." (PL2)

- *ara* is a feminine interjection showing sudden awareness/surprise, "oh!/oh my!/hey!"
- *o-nyū* is the honorific prefix *o-* plus the katakana rendering of English "new"; *o-nyū* in Japanese is a noun for a "new one/thing."
- *yo* is an emphatic particle used especially when asserting/revealing something you think your listener doesn't know.

4

OL2: 洗えば きれい に なる もの ねー。
Araeba *kirei* *ni* *naru* *mono* *nē.*
if/when wash clean/pretty to becomes thing (colloq.)
"If you wash it, it really gets so much prettier, doesn't it?" (PL2)

OL1: ホホホ
Ho ho ho
(feminine laugh)

- *araeba* is a conditional "if/when" form of *arau* ("wash").
- *kirei* can mean either "clean/neat" or "pretty/beautiful"; in this context it clearly means more than just "clean."
- *mono da/desu* after a verb can indicate that the action is typical/characteristic/to be expected. Here, *da/desu* is subsumed within *ne*, which is common in informal speech. Lengthening the *nē* shows a strong impression, "it really is so, isn't it?"
- when we see the punch line, we realize OL1's *ie mā* in frame 2 was not intended as a "not at all/don't mention it," with a note of modesty, as her boss, and we, first thought. Rather, it was a "no, it's not," with *mā* added to vaguely soften/"muddy" the answer ("no, not really"), so that the boss could think what he wanted and OL1 wouldn't have to admit that she had only washed the teacup for a change.

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Movie Industry

(continued from page 44)

(黒い雨, *Black Rain*, not to be confused with the American movie with the same name about Japanese *yakuza*) delved into the numerous health problems of Hiroshima residents in the aftermath of the atomic bomb. And in 1990's *Shōnen Jidai* (少年時代, "The Age of Youth"), an elementary school student is forced to leave his home in war-ravaged Tokyo for the relative safety of the countryside.

The Television Factor

As the movie industry has changed in Japan, so has the relationship between films and television, following a pattern similar to that in America. That is, a relationship that was initially somewhat antagonistic (as television seemed to keep folks away from theaters) has become increasingly synergistic, with popular programs serving as the basis for films, and television moving into those genres once the primary purview of studios.

Both samurai and World War II soldiers seem to have found a comfortable home in prime time. For example, in observance of the 45th anniversary of Japan's surrender, the country's television networks in August 1990 aired three films, eleven documentaries and four "special" dramas about the war. And just as American TV shows such as "The Fugitive," "Maverick," and "The Flintstones," have been turned into lean, mean, wide-screen money machines, so too has this process been employed with remunerative results in Japan.

The premier of Tōhō's *Doraemon* series, remember, followed its debut on television by one year. Tōei's three-installment *Abunai Deka* (危ない刑事*, "Dangerous Cops") series, which ran from 1987 to '89, was based on the NTV series of the same title. Even Shōchiku's *Otoko wa Tsurai yo* (男はつらいよ, "It's Tough to be a Man," *Tora-san*)—the longest-running film series in the world, according to no less an authority than the *Guinness Book of World Records*—began as a TV program (in which the hero, the lovable ne'er-do-well Tora-san, died after being bitten by a snake).

Tora-san is not the only movie industry holdover from the days when the major studios reigned supreme. The top-earning domestic film of 1993 was *Gojira VS Mosura* (ゴジラVSモスラ, "Godzilla vs Mothra"), the nineteenth installment in the series that began in 1954.

Godzilla, Japanese box office champ of 1993? Some things never change.

James Bailey is a free-lance writer based in Tokyo.

See page 26 for video resources in the U.S.

* 刑事, pronounced *keiji*, is the standard term for detective; here, 刑事 is given the slang reading *deka*. (See Basic Japanese for more information about *deka*.)

• war-ravaged = 戦争で荒廃した *sensō de kōhai shita* • antagonistic = 対立的 *tairitsu-teki* • purview = 領域/範囲 *ryōiki/han'i* • remunerative = 収益のある/割の合う *shūeki no agaru/wari no au* • ne'er-do-well = ろくでなし *roku-de-nashi* (ne'er = never) • reign = 支配する/権勢をふるう *shihai suru/kensei o furuu*

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1

Sign: 老人 相談
Rōjin Sōdan
elderly person consultation/counselling/help
Senior Citizen's Consultation (Center)

Grandma: うち の おじいさん が ボケちゃった んです。
Uchi no ojiisan ga bokechatta n desu.
my house 's (hon.)-grandfather (subj.) went senile/fuzzy-(regret) (explan.)
"My husband has gone fuzzy." (PL3)

Sound FX: オイオイ
Oi oi
(effect of sobbing)

Counselor: そう ですか。それ は 大変 です ねー。
Sō desu ka. Sore wa taihen desu nē.
that way is it? that as-for terrible/troublesome is (emph.)
"I see. It must be hard on you." (PL3)

- *sōdan* can refer to any kind of "consultation" — among friends or with a formal counselor/official/business client/etc. *Rōjin sōdan* here implies a place seniors can come for help with whatever problems they may be having.
- *uchi no* = "my house's/family's," so *uchi no ojiisan* could be "my grandfather," but since the speaker is obviously elderly, we know it means "my husband" in this case.
- *bokechatta* is a contraction of *bokete shimatta*, the *-te* form of *bokeru* ("go senile/fuzzy") plus the plain/abrupt past form of *shimau* ("finish/put away"), which after the *-te* form of another verb implies the action is/was undesirable/regrettable.
- *taihen* refers to a "serious/terrible/troublesome situation." The expression *(sore wa) taihen desu ne* can serve as a statement of sympathy in a wide range of situations where some kind of hardship is involved: "it is/will be/must be hard on you."
- *ne* at the end of a sentence typically assumes or asks for agreement/confirmation from the listener, as with English tag questions like "isn't it?/aren't you?/don't they?/etc.," but when used with expressions of sympathy it serves mainly for emphasis. Lengthening it to *nē* offers a stronger feeling of sympathy.

2

Counselor: これ から は おばあちゃん が しっかりしなくちゃ ね。
Kore kara wa obāchan ga shikkari shinakucha ne.
from this as-for (hon.)-grandmother/you (subj.) must be strong/firm mustn't you?
"From now on you'll have to keep a steady grip, won't you?" (PL2)

Grandma: ハイ。
Hai.
"Yes." (PL3)

- *kore kara* is literally "from this," meaning "from this time forward" → "from now (on)/(in)the future."
- he is using *obāchan* ("grandmother") the way Japanese often use their listener's name or title to refer to them in situations where an English speaker would say "you."
- *shikkari* is an adverb meaning "firmly/steadily/solidly/strongly," and the expression *shikkari suru* means "to be steady/strong" in the face of some challenge.
- *shinakucha* is a contraction of *shinakute wa*, which here implies *shinakute wa ikenai*, a "must/have to" form of *suru*. In colloquial speech, the negative conditional form of a verb (*-nakute wa/-nakucha/-nakya*) is often used to express the meaning of "must/have to."

3

Counselor: で、 ボケ の 程度 は ひどい ん ですか?
De, boke no teido wa hidoi n desu ka?
and so senility of degree/extent as-for severe/serious (explan.) is it?
"So, is the extent of the fuzziness serious?" (PL3)
"So, is the extent of the problem serious?" (PL3)

Grandma: エエ、それ が もう...
Ē, sore ga mō...
yes that (subj.) (emph.)
"Yes, unfortunately, ..." (PL2)

- *de* is a colloquial short form of *sore de*, literally "with that," used as a conjunction to mean "and/and then/and so/because of that."
- *ē* is a word for "yes" that is less polite than *hai* but still feels quite formal.
- *sore ga* is used idiomatically for the feeling of "yes, but . . ./I hate to say this but . . . / unfortunately . . ." when responding to what the other person has said with some kind of negative information/bad news.

4

Grandma: これ も、 これ も、 これ も、 あたし が 撮ってあげた の 全部。
kore mo, kore mo, kore mo, atashi ga totte ageta no zenbu.
this also this also this also I/me (subj.) took/photographed-(for him) (nom.) all
"(it's in) this one, and this one, and this one — every last one I took of him." (PL2)

- *atashi* is a feminine equivalent of *watashi* ("I/me").
- *totte* is the *-te* form of *toru*, "take"; when *toru* is written with the kanji 撮る, it means "to photograph/take a picture."
- *ageta* is the plain/abrupt past form of *ageru* ("give"). *Ageru* after the *-te* form of another verb means "do for (someone else)." In this context, "took a picture for him" means "took a picture of him."
- *no* is a "nominalizer" that makes *atashi ga totte ageta* ("I took for him") into a noun, so *atashi ga totte ageta no* = "the one(s) I took for him."
- *bokeru* can mean either "go senile," or "become out of focus," but it isn't until this last panel that we realize, at the same time as the counselor does, that Grandma had the latter meaning in mind all along. Once we realize this, all of the frames have to be re-interpreted: In frame 1, Grandma intended the meaning: "My husband showed up all out of focus in the pictures I took"; in frame 2, she understood the counselor to be saying "From now on you'll have to do a better job of holding the camera still when you take pictures"; and in frame 3, she thought the counselor wanted to know how many of the pictures were out of focus rather than the extent of her husband's senility. If there is a problem with senility here, it would seem to lie with Grandma rather than with Grandpa.

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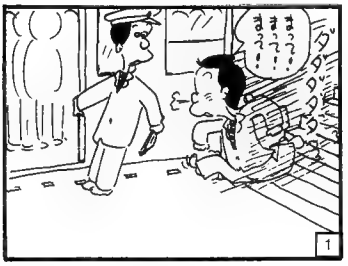
植田まさしの Ueda Masashi's

フリテンくん Furiten-kun



1

Passenger: まって! まって! まって!
Matte! *Matte!* *Matte!*
wait-(request) wait-(request) wait-(request)
"Wait! Wait! Wait!" (PL2)

Sound FX: ダ ダ ダ ダ ダ
Da da da da da
(sound of running)

- *matte* is the *-te* form of *matsu* ("wait"). In informal speech the *-te* form by itself (without *kudasai*, *kure*, *chodai*, etc.) can be a polite request, a gentle command, or as here, an urgent plea.

2

Passenger: フー、 たすかったー。
Fū, *tasukattā.*
(sigh of relief) was saved
"Whew! Safe!" (PL2)

- *fū* represents blowing one's breath out in a kind of sigh of relief or fatigue.
- *tasukatta* is the plain/abrupt past form of *tasukaru* ("be helped/saved"). The abrupt past form is the standard exclamation used after a close call to mean "safe!/I'm saved!/what a relief!"

3

Passenger: どうも ありがとー。
Dōmo *arigatō.*
(emph.) thank you
"Thank you very much." (PL3)

Platform Att.: イエ イエ。
Ie *ie.*
no no
"Not at all, not at all." (PL2)

- *dōmo* is an intensifier used with expressions of apology/thanks/greetings/etc.
- *ie* is a shortened *iie*, "no (that's wrong)," often used like "not at all/don't mention it" in response to expressions of apology/thanks and compliments. In such cases it's very common to double it up like this.

4

Ticket Checker: バカー。 キセル なんだ よ、 あいつ。
Bakā. *Kiseru* *na n da* *yo,* *aitsu.*
idiot/fool kiseru/ticket cheater (explan.) (emph.) that guy
"You idiot. He's pulling a *kiseru,* that guy."
"You nincompoop! That guy's cheating on his fare!" (PL2)

- *baka* = "idiot/fool/blockhead," and *baka* or *bakā* shouted directly at someone is like "you fool/you idiot!"
- *kiseru* is a slang term for a scam that some people pull to ride partly for free on the train and subway systems of Japan. See Basic Japanese (page 39) for a detailed explanation.
- *na n da* is explanatory; when the explanatory *n(o) da/desu* follows a noun, *na* must be inserted. This explanatory form can be thought of as literally meaning "It's that . . ./the situation is that . . . ," but it is used much more often in Japanese than phrases of this kind are used in English.
- *yo* is an emphatic particle used especially when asserting/revealing something you think your listener doesn't know.
- *aitsu* comes from *ano yatsu* ("that guy/person"), a rather rough way of referring to someone. The syntax is inverted; normal order would be *aitsu (wa) kiseru na n da yo.*

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by

西岸良平

Saigan Ryōhei

夕焼けの詩

Yūyake no Uta

Yūyake no Uta is the title of a collection of manga from the larger work 三丁目の夕日 (*Sanchome no Yūhi*, "Evening Sun Over Sanchōme"), a series that has been running in *Big Comic Original* since 1974 and continues to run today. Through detailed drawings and carefully conceived dialogue, author Saigan Ryōhei lovingly portrays the everyday lives of everyday people in Japan in the late 1950s and early 1960s. Although there are some regular characters who appear throughout the series, most of the stories are self-contained episodes.

In the episode that follows, Saigan gives us a close-up look at the world of the movies in the early 1960s. All of the actors and movie titles cited in the episode are real. For the translated titles of films, we have consulted *Japan*, by Arne Svensson (*Screen Series*, Peter Cowie, ed., A. Zwemmer Limited, London/A.S. Barnes & Co. New York, 1971), as well as some additional reference materials. Where it seemed appropriate, we have also provided a separate literal rendering of the original Japanese title.

A Word About the Title:

The kanji 詩 is actually read *shi*, and means "poem/poetry." Here *furigana* is provided to give an alternative reading, *uta* (うた), which can refer to either a song or poem. "Sunset Song" seems a fitting translation for *Yūyake no Uta*, since "song," like *uta*, can refer to either verse or musical compositions.

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1

Title:
Eiga no Sekai
The World of Cinema

- *eiga* = "cinema/motion picture(s)/movie(s)/film(s)."

Large Billboard (left-hand side):
Nikui Anchikushō
Hateful SOB
I Hate But Love (1962 film)

Shuen: Ishihara Yūjirō / Asaoka Ruriko
Starring: Ishihara Yūjirō / Asaoka Ruriko

Nikkatsu
Nikkatsu (film studio name)

Large Billboard (right-hand side):
Dōji Jōei
Showing at the Same Time → **Also Showing**

Hatoba no Muhō-mono
Outlaw of the Waterfront

Shuen: Kobayashi Akira / Shishido Jō
Starring: Kobayashi Akira / Shishido Jō

Vertical Sign:
Yūhi Kinema
Sunset Cinema (theater name)

Sign at Middle Right:
Akimoto Denki / Denwa . . .
Akimoto Appliances / (Phone: . . .)

Sign Over Ticket Window:
Ryōkin-hyō / Otona 150-en / Gakusei 120-en/ Shōnin (80-en)
(Admissions) Fee Chart / Adults ¥150 / Students ¥120 / Children (¥80 [blocked by head])

Sign Over Theater Doorway:
Jōei-chū
Film in Progress

Sign on Ticket Girl's Counter:
Panfu Sanjū-en
Pamphlets → **Programs ¥30**

Sign at Lower Left:
Gōka Nihon-date Jōei-chū
Spectacular Double Feature Now Showing

- *shuen* is written vertically to the left of the two stars' names written horizontally. For Japanese readers, the movie title and stars' names immediately set the time of this story in the early 1960s.
- *dōji* = "at the same time/simultaneously"
- *jōei* refers to the showing of a film/movie/TV program; the suffix *-chū* means "during/in the midst of," so *jōei-chū* means "in the midst of being shown"; as the two examples here indicate, this can mean either "film in progress" (the sign over the door presumably lights up when a showing starts), or "now showing" (in the sense of "that's what's being shown at this theater now").
- *hatoba* = "wharf/quay/pier"
- *muhō* = "without law/lawless" and *mono* when written with the kanji 者 refers to a "person," so *muhō-mono* = "outlaw."
- *ryōkin* = "fee/fare" and *hyō* = "chart/table/schedule."
- the word 小人 *shōnin* for "children" is restricted to schedules of admissions fees and transportation fares. These same kanji can be read *kobito*, in which case they mean "dwarf/midget," or *shōjin*, in which case they mean "insignificant/small-minded person."
- *nihon* is "two" plus the counter suffix for long slender objects, including films and video/audio tapes as well as things like pencils/pins/chopsticks/bottles. *-Date* is a noun form of *tateru* ("erect/put up," or in the case of films, "put on show/display"; *t* changes to *d* in combinations). *Nihon-date* = "double bill/double feature."

2

Sound FX:
Gō! (sound of heavy object moving at high speed)

3

Sound FX:
Goton goton (rhythmical rumbling of speeding train wheels on tracks)

1 **Sound FX:**
Goton goton (rumbling of train wheels)

2 **Man:**
Konogoro no wakai mono wa darashinai suwari-kata o shitoru nā!
"Young people nowadays sure sit slovenly, don't they?" (PL2)

Anna ni ashi o nagedashite-itara, mae o tōru hito no jama ni naru ja nai ka.
"If they throw their legs out that much, it gets in the way of people passing in front of them."
"Don't they realize they're blocking the aisles when they stretch their legs way out like that?" (PL2)

Sound FX:
Goton goton (rumbling of train wheels)

- *darashinai* describes anything that falls short of accepted or presumed standards of decorum and/or appearance: "slovenly/untidy/lax/sloppy/wanton/loose/etc." *Suwari* is the stem form of *suwaru* ("sit"), and the suffix *-kata* means "manner/way (of doing)," so *darashinai suwari-kata* = "slovenly way of sitting."
- *shitoru* = *shite-oru* ("is/are doing"), from *suru* ("do"). Middle-aged and older men often use *-oru* instead of *-iru* to make progressive verbs.
- *ja nai ka*, literally the question "is it not?" often is used rhetorically, sometimes with the meaning "you know very well that it is so." In this case, he's not speaking to the young men directly, so it actually is more of a question (though still pretty much a rhetorical one).

3 **Woman:**
Minna Yū-chan ni akogarete-iru n desho.
"They probably all aspire to be like Yū-chan."
"They're all trying to emulate Yū-chan." (PL3)

Man:
Yū-chan? Nan ja, sore wa?
"Yū-chan? Who's that?" (PL2)

Sound FX: *Goton goton*

- many middle-aged and older men substitute *ja* for *da* ("is/are"): *nan ja* = *nan da* = "what is it/that?" — or in this case "who is that?" since the woman's use of *-chan* tells him she's speaking of a person. *-Chan*, the familiar/casual/diminutive equivalent of *-san* ("Mr./Ms."), is often used with the names of popular personalities.

4 **Woman:**
Ishihara Yūjirō tte iu eiga haiyū desu yo.
"A movie actor named Ishihara Yūjirō." (PL2)

Ashi ga nagakute sutairu ga ii tte ninki ga aru no yo.
"People say how dashing he looks with his long legs, and he's really popular." (PL2)

- *sutairu ga ii* = lit. "style is good" → "looks dashing."

5 **Young Man 1:**
Mu! Ore yori nagai ka na?
"Hrumph! I wonder if they're longer than me/mine."
"Hrumph! Are his legs longer than mine?" (PL2)

- *mu!* is an FX word for a kind of irritated/angry grunt made in the back of ones throat.

6 **Young Man 1:**
Makeru mon ka.
"No way am I going to be defeated!"
"I'm not going to let him out-do me!" (PL2)

Sound FX:
Zu zu (effect of sliding down farther in his seat)

- *. . . mon(o) ka* after the plain, non-past form of a verb makes an expression for "no way will I . . . /by no means will I . . ." *Makeru* = "lose/be defeated/be bested."

7 **Young Man 1:**
Mu! Aitsu mo . . .
"Hrumph! That guy (is doing it), too." (PL2)

Sound FX: *Fun* (effect of sniffing/snorting scornfully)

1 **Conductor on the P.A.:**
Kābu de yuremasu kara go-chūi kudasai.
"The curve will make the train rock, so please be careful." (PL4)

Sound FX:
Zuru! Den. Zuru! Zudē–n
(for each young man, the effect of slipping/sliding off his seat, followed by the thud of landing on the floor)

Man:
Ha ha ha. / Mijikai ashi no kuse-ni muri suru kara ja.
"Ha ha ha. It's because in spite of their short legs, they overdo it."
"Ha ha ha. That's what they get for trying too hard when they've got such short legs." (PL2)

- . . . *kuse-ni* means "even though/in spite of (some trait/characteristic — usually a trait considered negative or inappropriate in some way)."
- *muri suru* = "overdo/try too hard," especially at something that goes against one's nature.

2 **Poster:**
Yūhi Kinema
Sunset Cinema

Arashi o Yobu Otoko
The Man Who Summons/Attracts Storms
The Stormy Man (1957 film)

Shuen: Ishihara Yūjirō / Kitahara Mitsue
Starring: Ishihara Yūjirō / Kitahara Mitsue

Dōji Jōei: Ore wa Matte-ru ze.
Also Showing: I'll Be Waiting (1957 film)

3 **Ippei:**
Itte kima–su.
"By-y-ye." (PL3)

Sound FX:
Gara gara
(rattling sound from opening sliding door)

- *itte kimasu* (lit. "I will go and come") is the standard "good-bye" when leaving home for work/an errand/an excursion.

4 **Father:**
Ippei wa dokoka e itta no ka.
"Did Ippei go somewhere?" (PL2)

Mother:
Roku-san to eiga yo.
"To the movies with Roku." (PL2)

5 **Father:**
Konogoro, yoku iku nā. Hotondo maishū ja nai ka.
"They've sure been going a lot lately. Almost every week." (PL2)

Mother:
Sō ieba sō ne. Toku ni Roku-san wa kyū-ni eiga-zuki ni natta mitai.
"That's right, now that you mention it. Roku, especially, seems to have turned into a movie buff all of a sudden." (PL2)

- *sō ieba sō (da/desu)* is literally "if/when you say that, it is that way" → "now that you mention it, (I agree) it's so." In colloquial speech, *ne* by itself can often stand for *da/desu ne*.

6 **Mother:**
Watashi mo mitai eiga ga aru n da kedo nā.
"I have a movie I'd like to see, too." (PL2)

Nē, "Hirusagari no Jōji" issho ni mi ni ikanai?
"Say, how about we go see 'Love in the Afternoon' together?" (PL2)

Father:
Jōji?
"Love?" (PL2)

- *ne* or *nē* at the start of a sentence is like "Hey/Say" to get someone's attention.
- *jōji* in Japanese clearly implies "secret/illicit love affair," which is why the father breaks into a sweat as he says the word.

1 **Sign & Poster:**
Yūhi Kinema
Sunset Cinema

Arashi o Yobu Otoko
The Stormy Man

Ishihara Yūjirō / Kitahara Mitsue (names)

Kantoku: Inoue Umeji
Director: Inoue Umeji

2 **Sign Over Ticket Window:**
Gakusei 120-en / Shōnin 80-en
Students ¥120 / Children ¥80

Roku:
Otona ichimai, kodomo ichimai.
"One adult and one child." (PL2)

- *-mai* is the counter suffix for flat items like paper/tickets/records/compact discs/plates/etc.
- though the sign uses *shōnin* for "child/children," one still uses the word *kodomo* when asking for a child's ticket.

3 **Ticket Taker:**
Irasshaimase
"Enjoy the show." (PL4)

Sound FX:
Pi! (effect of tearing tickets)

- *irasshaimase* is a polite command form of the honorific verb *irassharu* ("come"). It's the standard expression for welcoming a visitor to one's home, or customers to one's place of business. An English-speaking ticket-taker is more likely to say "enjoy the show" in this situation.

4 **Signs:** (from top, right to left)
Baiten / Hankachi / Buromaido
Concessions / Handkerchiefs / Movie Star Pictures

Choko / Nori Senbei / Geso 5-en
Chocolate / Seaweed-Wrapped Rice Crackers / Dried Squid Legs ¥5

Roku:
O-senbe nijū-en ni poppu kōn to ramune nihon.
"¥20's worth of the rice crackers, and a bag of popcorn, and 2 bottles of Ramune." (PL2)

Ippei:
Geso mo katte–!
"Buy me some squid, too!" (PL2)

- *buromaido* is from English "bromide (print)"; in Japanese it refers to a celebrity photo ranging from about wallet size to the size of a postcard.
- *ni*, like *to*, can serve as "and" between two nouns.
- the name *Ramune* comes from the English word "lemonade." *Ramune* was the first Japanese soft drink, something like lemon-lime soft drinks today, introduced just after the Meiji restoration (1868). It was widely sold until the 1960s, but now is seen mostly as a nostalgia item on sale in stalls at summer festivals and the like.
- *katte* is the *-te* form of *kau* ("buy"), here being used as an informal request.

5 **Sign Over Posters:**
Kinjitsu Jōei **Coming Soon**

Posters:
Sō-Tennenshoku **Full Technicolor**

Yogiri no Jōshū-ji: Misora Hibari / Mizuhara Hiroshi
A Foggy Night on the Joshū Road: Misora Hibari / Mizuhara Hiroshi

Ōkami Ō "Robo" / Uoruto Dizunii Sakuhin
Lobo, King of Wolves / A Walt Disney Production

Sō-Tennenshoku / Nihongo-ban Kaisetsu
Full Technicolor / (with) Japanese-language commentary

Gensaku: Shiiton Dōbutsu-ki
Based on *Seton's Animal Stories*

- *kinjitsu* is written with kanji meaning "near/nearby" and "date," so *kinjitsu jōei* implies "to be shown at a near date" → "coming soon."
- *Shiiton Dōbutsu-ki* is the title by which a 10-volume collection of Ernest Thompson Seton's (1860-1946) animal stories & drawings is known in Japan.

1 **Ippei:**
Wāi, kore omoshirosō da. Hayaku yaranai ka nā.
"Ya-a-a-ay, this looks like fun. I wonder if they won't do it soon?"
"All ri-i-ight! This looks great! I hope it comes out soon." (PL2)

Poster:
Mosura
Mothra (1961 film)

- *omoshirosō da* is from *omoshiroi* ("interesting/fun"); the *-sō da/desu* ending of an adjective implies "looks like it is . . ./seems to be . . ."
- *hayaku* is the adverb form of *hayai* ("fast/quick/early"), and *yaranai* is the negative form of *yaru* ("do").
- *ka na* asks a conjectural question, "I wonder (if)/is it perhaps (that)?"; after a negative verb, it becomes "I wonder if (he/they/it) won't . . . ," often implying "I wish (he/they/it) would . . ."

2 **Roku:**
Kore mo zettai miyō tto.
"This, too, absolutely let's see."
"Let's see this one for sure, too." (PL2)

Poster:
Nanatsu no Kao no Otoko / Kataoka Chiezō
The Man With Seven Faces / Kataoka Chiezō

- *zettai* = "absolute," but here it's being used as an adverb for *miyō*, the volitional ("let's/I shall") form of *miru* ("look at/watch/see").
- *tto*, a colloquial version of quotative *to*, can be thought of here simply as emphasis.

3 **Sign:**
Deguchi
Exit

Roku:
Wa!, sugoku konde-ru.
"Yikes, it's really packed." (PL2)

- *wa!* is an interjection of surprise.
- *sugoku* is the adverb form of *sugoi* ("amazing/incredible"), and *konde-ru* is a contraction of *konde-iru* ("is crowded"), from the verb *komu* ("become crowded"), so *sugoku konde-(i)ru* = "is really/terribly crowded."

4 **Roku:**
Kore ja suwaresō mo nai nā.
"At this rate, it doesn't look like we'll be able to get a seat." (PL2)

Sound FX:
Gyū gyū
(effect of being squeezed/crammed into a small space)

On Bag:
Poppu(kōn)
Popcorn

- *kore ja* is a contraction of *kore de wa*, literally "if it is this" → "at this rate/under these conditions."
- *suwaresō mo nai* is from *suwareru*, the potential ("can/able to") form of *suwaru* ("sit down"). The *-sō mo nai* ending of a verb or adjective is the negative of the *-sō da/desu* ("looks like it is [adjective]"; "looks like [the action will take place]") ending seen above, so it means "doesn't look like . . .": *suwaresō mo nai* = "doesn't look like (we) can sit."

5 **Signs:**
Deguchi
Exit

Kin'en
No Smoking

Jishū Jōei
Showing Next Week

Amai Yoru
Sweet Nights

1 **Roku:**
Boku-tachi mo shinbun-shi o shiite tsūro ni suwarō ka?
"Shall we spread some newspaper and sit in the aisle, too?" (PL2)

- *boku* is an informal "I/me" used by males when speaking with close friends and acquaintances, and the suffix *-tachi* turns nouns referring to people into plurals, so *boku* ("I/me") + *-tachi* = "we/us."
- *shinbun* = "newspaper," and *-shi* = "paper"; *shinbun-shi* is the word for "newspaper" after it has been read and essentially become a form of scrap paper ready for some secondary use (polishing windows, wrapping groceries, cleaning up messes, sitting on, etc.).
- *shiite* is the *-te* form of *shiku* ("lay down/spread out"); here the *-te* form can be thought of as equivalent to "and": "lay out (some newspapers) and . . ."
- *suwarō* is the volitional ("let's/I shall") form of *suwaru* ("sit down"). *Suwarō ka* = "shall we sit down?"

2 **Ippei:**
Anna mae de mite-ru hito mo iru yo.
"There are people watching from that far forward."
"Some people are watching way up there." (PL2)

Roku:
Are de mieru no ka na?
"I wonder if they can see that way."
"I wonder if they can see from so close?" (PL2)

- *anna* here is a short form of *anna-ni* ("that much"), so *anna mae* = "that much/far forward." *De* after *anna mae* marks the location where an action takes place.
- *mite-ru* is a contraction of *mite-iru* ("is/are watching"), from *miru* ("watch").
- *anna mae de mite-(i)ru* is a complete thought/sentence ("[they] are watching [at a place] that far forward") modifying *hito* ("person/people").
- *are* = "that," and *de* marks it as the manner or means of an action (*mieru* = "can see"), so *are de* is literally "in that manner"—i.e., "from so close."

3 **Roku:**
A!, asoko ga aita. Hayaku, hayaku.
"Hey, that place opened up. Quickly, quickly."
"Hey, those seats opened up. Hurry, hurry!" (PL2)

- *a!* indicates the speaker has suddenly noticed/recognized something, like "Oh!/Hey!"
- *aita* is the plain/abrupt past form of *aku* ("[something] opens").
- *hayaku* is the adverb form of *hayai* ("fast/quick"); the adverb form is often used as a command: "hurry!"

4 **Ippei:**
Che!, mae no hito no atama ga jama de mienai ya.
"Shoot, the head of the person in front of me is in the way, and I can't see." (PL2)

Kodomo wa hikui kara son da na.
"Children lose out 'cause we're short." (PL2)

- *che!* is an exclamation of disgust/chagrin, a little rougher sounding than "rats!/dang!/shoot!/sheesh!" but not obscene.
- *mae no hito no atama ga jama* is a complete thought/sentence ("the person in front's head is in the way"), and *de* marks that thought/sentence as the cause/reason for *mienai* ("cannot see"), negative of *mieru* ("can see").
- *ya* provides colloquial emphasis.
- *hikui* is literally "low," here meaning "low in stature/short."
- *son* = "disadvantage/drawback/handicap"

5 **Ippei:**
Isu o tatete notchae.
"I'll just put my seat up and sit on it that way." (PL2)

- *tatete* is the *-te* form of *tateru* ("place upright/erect").
- *notchae* is a contraction of *notte shimae*, the *-te* form of *noru* ("get onto") and the abrupt command form of *shimau* ("end/finish/put away"). *Shimae* after the *-te* form of another verb implies one is doing/will do something that is unexpected/unconventional or that is potentially problematic.

1

Sign:
Kin'en
No Smoking

Sound FX:
Pari pari
Crunch crunch (sound of biting off or chewing on something hard and crisp)

2

Sound FX:
Kasha kasha kasha
Flap flap flap (sound of broken film fluttering on the spool of film)

Sign:
Kin'en
No Smoking

3

Sound FX:
Pa!
(effect of projector light going out)

- *pa!* is used for a wide variety of rapid/abrupt actions, including a light coming on or going out.

4

Voice:
Oi, kireta zo!
"Hey, (the film) broke!" (PL2)

Another Voice:
Che!, mata ka yo? Yondo-me ja nai ka.
"Sheesh, not again! This is the fourth time!" (PL2)

Sound FX:
Gaya gaya gaya
(sound of large crowd of people talking)

- *mata* = "again," and *mata ka* is literally "is it again?" But the question is rhetorical, so it feels more like an exclamation: "not again!" *Ja nai ka* is also a rhetorical question: he is exclaiming that it is the fourth time, not asking whether it is.

5

Sound FX:
Don don Pii pii Gaya gaya
(effect of disgruntled crowd noises along with general talking noises)

Voices:
Hayaku shiro–! Ii tokoro na no ni!
"Hurry up! Just when we were at a good part!" (PL2)

Osoi zo–!
"It's/You're slow!"
"What's taking so long?!" (PL2)

- *shiro* is the abrupt command form of *suru* ("do"), so *hayaku shiro* is literally "do it quickly" → "hurry up."
- *ii* = "good" and *tokoro* = "place"
- *na no ni* ("even though it is") expresses discontent or disappointment. The remainder of the sentence is often left out in colloquial speech.
- *zo* is a rough/masculine particle for emphasis.

6

Narration:
Mukashi wa eisha-chū ni yoku firumu ga kireta mono datta.
Back then, the film used to break quite often in the middle of the show. (PL2)

Sound FX:
Jii!
(sound of projector whirring normally again)

Sign:
Deguchi
Exit

Sound FX: *Musha musha* **Chomp chomp** *Pari pari* **Crunch crunch** (eating sounds)

- *mukashi* = "long ago/in the past" → "back then"
- *eisha* = "projection," and *-chū* = "in the midst of," so *eisha-chū* = "in the midst of projection" → "in the middle of the show."
- *yoku* is the adverb form of *ii/yoi* ("good/fine"), in this case meaning "frequently/often" rather than "well"; *kireta* is the plain/abrupt past form of *kireru* ("break/snap"), so *yoku kireta* = "broke frequently."
- . . . *mono da/datta* after a past verb implies the described action "used to/tended to occur."

1

Sound FX:
Ji ri ri ri ri . . .
Rinnnng (sound of bell signalling the impending start of the next show)

Sound FX:
Gaya gaya (large crowd of people talking)

Ippei:
Omoshirokatta ne.
"That was good, wasn't it?" (PL2)

- *omoshirokatta* is the past form of *omoshiroi* ("interesting/enjoyable/fun").

2

Roku:
Tsugi no yokoku o mite kara kaerō ka?
"Shall we watch the next preview and after that go home?"
"Shall we watch the next preview before we go home?" (PL2)

Ippei:
Un. **"Uh-huh."** (PL2)

- *mite* is the *-te* form of *miru* ("see/watch"). *Kara* after the *-te* form of another verb implies "after that action, then . . ."

3

On Screen:
Yokoku-hen Amai Yoru
Preview: Sweet Nights

- *yokoku* means "advance/prior notice" and *-hen* denotes a "compilation," so *yokoku-hen* refers to a compilation of film-clips for advance viewing: "(a) preview/trailer." In the context of movies, *yokoku* by itself means the same thing.

4

Roku:
Ya- yappari kaerō.
"L- let's go home (now) after all." (PL2)

Ippei:
Yokoku mite ikō yō–!
"Let's watch the preview and go!"
"(No,) let's stay and watch the preview!" (PL2)

5

Ticket Taker:
Arigatō gozaimashita.
"Thank you for coming." (PL2)

Sign Over Theater Door:
Jōei-chū
Film in Progress

6

Ticket Taker:
Maishū kuru kedo, eiga o-suki na no ne.
"You come every week; (but) you must really like movies." (PL2)

Roku:
Ie, mā . . .
"Well, yeah, sort of." (PL2)

- *ie* can be a short *iie*, meaning "no," but here it is a "warm-up"/hesitation word more like "well." *Mā* is a versatile interjection that can be used to vaguely affirm what the other person has asked when one might feel embarrassed/awkward about answering more directly.

7

Narration:
Sanchōme no Yūhi Kinema de wa atarashii eiga, furui eiga, hōga, yōga no kubetsu naku nandemo jōei shite-ita.
At the Sunset Cinema in Sanchōme, they showed all kinds of movies, old and new, domestic and foreign, without drawing distinctions. (PL2)

Posters:
Dōran no Ajia ni Renpatsu-jū o buppanasu, nekketsu Yūjirō.
Fiery-spirited Yūjiro blasts his repeating rifle all across an Asia in upheaval.

Shitamachi no Taiyō
The Sun Over Old Tokyo

Rōma no Kyūjitsu / Ōdori Heppubān
Roman Holiday / Audrey Hepburn

Over Posters:
Kinjitsu Kōkai Yotei
Soon to be Released

To be continued . . .

Part II:

Maboroshi no Futsū Shōjo

by
内田 春菊
Uchida Shungiku

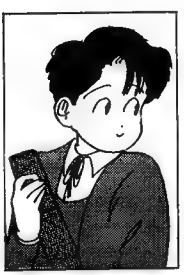
幻想の普通少女

A note on the title (and the theme): A favorite device of manga artists is the use of hiragana or katakana (phonetic symbols) beside kanji to give unconventional readings. In this title, the reading *maboroshi* ("phantom/apparition/vision") is given beside kanji which would normally be read *gensō* ("fantasy/illusion/dream"). This was probably to indicate which end of the spectrum of *gensō*'s meanings was intended, but only the artist can say for sure.

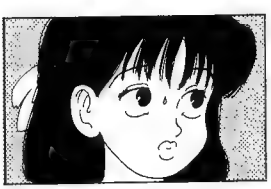
The use of katakana to write *futsū* beside kanji which are normally read *futsū* anyway indicates that the word carries a special connotation in this case. *Futsū* here doesn't just mean "ordinary," but "ordinary" in the sense of the way things/people are expected to be—and therefore should be. (See Ito Hiroko's essay in *Mangajin* No. 37 for an extensive treatment of the meaning of *futsū*.) Generally speaking, an "ordinary girl" is modest and reserved in public, usually submissive with members of the opposite sex, and content to follow the typical path from high school to college to marriage. While many Japanese girls continue to embrace this convention, others are championing a new type of woman, one who is strong, outspoken and makes her own way in the world. By focusing on the misunderstandings and outright clashes that occur between Sayuri (who plans to work after high school) and Sakata (who will go to college with the rest of her peers), this manga exposes the tension between the two ways of thinking.

"The Illusory Ordinary Girl," would be a good literal translation of the title, but we prefer "The Elusive Ordinary Girl."

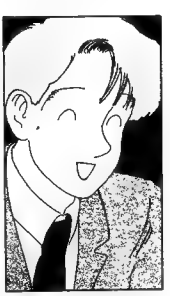
The Main Characters:



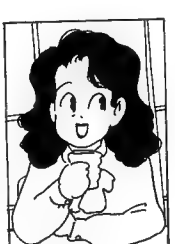
Yamashita Sayuri, a recent high-school graduate, is the heroine of our story. Raised by a single working mother, she has learned to be tough, resourceful, and independent-minded. In this respect she is different from most girls her age, and indeed, she is often puzzled by the rigid attitudes of her peers.



Sakata (she is addressed by her last name in this story) is Sayuri's best friend, and, unlike Sayuri, a fairly conventional girl. In Sakata's eyes, Sayuri's way of thinking is very peculiar. Sakata's greatest desire is to be like everyone else (*futsū*), which drives Sayuri crazy.



Yōji is Sayuri's boyfriend. She met him at a disco one night, and they have been dating steadily since then. He has dropped out of college, and now works as a host at a bar. Like Sayuri, he is somewhat outside of the mainstream.



Yamashita Chōko is Sayuri's mother, a divorced working mom. She works at a night club as a hostess, which makes her a somewhat unconventional Japanese mother. True to her free-thinking ways, she runs a very loose and easygoing household.

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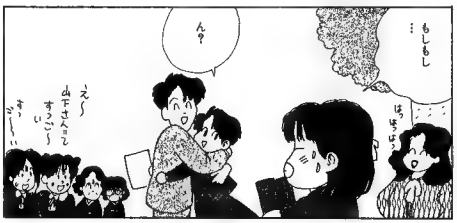
The Story So Far . . .

In the first installment of *Maboroshi no Futsū Shōjo*, we are introduced to all four main characters—Sayuri, Sakata, Chōko, and Yōji—at Sayuri's high school graduation. From this opening scene, it is already clear that Sayuri, her boyfriend Yōji, and her mother Chōko are not a typical bunch. Yōji gives Sayuri a big hug in front of everyone, while her mother giggles appreciatively and her classmates and their mothers gape in astonishment. Sakata is likewise surprised at this public display of affection, and tells Sayuri so, but Sayuri deftly changes the topic to Sakata, who seems depressed. Sure enough, Sakata says she needs to talk about something, and Sayuri invites her to come over that evening.



Later that evening at Sayuri's house, Yōji is cooking dinner for Sayuri and Chōko when the doorbell rings. Sakata is invited in and told to make herself comfortable, but she can't seem to relax with a man working in the kitchen. When the food is ready, the idea of a man's cooking is so strange to her, she can hardly eat. Sakata observes that it's an unusual situation, but in Sayuri's house, Sakata is the strange one, and the others find her anxiety humorous.

After dinner, Chōko and Yōji go off to their respective jobs and Sakata breathes a sigh of relief that she and Sayuri can finally talk in private. This is yet another point of contention between the two girls, with Sayuri finding it odd that Sakata would be embarrassed to talk in front of the others, and Sakata countering that Sayuri's family is *tokushū* ("special/different") for being so open about everything.

Finally, the two girls sit down to talk, but before Sakata can begin, Sayuri needs to refresh her memory about which boy Sakata is currently dating. Last she knew, Sakata had decided to break it off with Hideki and go back to her first boyfriend, Takashi. But as we see in part two, this plan isn't going so well.

About The Author . . .

by Frederik Schodt

Many, if not most, women manga artists in Japan cater to a hopelessly stereotyped view of femininity. In girls' or women's manga magazines, they draw dewy-eyed, passive heroines (who look like long-limbed fashion models from Paris or New York) involved in syrupy-sweet romances—the sort of thing that makes feminists cringe. But then there is Uchida Shungiku.

Uchida made her debut as a professional manga artist a mere eight years ago, but she has already authored nearly fifty paperback volumes. Instead of apprenticing herself to an established woman artist, or drawing exclusively for girls' or women's comics—either of which would have locked her into a more conventional "woman's" art style—she honed her skills outside the mainstream, drawing for the avant-garde manga magazine *Goro*, for men's erotic magazines, women's magazines, men's news weeklies, music magazines, and even mahjongg magazines.

Like other women artists, Uchida draws female characters with big eyes, but that is where the stylistic resemblance ends. When she draws carefully (often working from Polaroids of models posing), her women have an unusual realism. Rather than tall and skinny, they are often short, buxom and a little plump, with an erotic quality that makes many people think the artist is a man. Sometimes Uchida also draws in different styles in the course of a single story, shifting from a realistic look to a deformed "cartoony" look, creating a sense of comic relief as the whim strikes her. She draws hardly any backgrounds because most of the time her stories are about male and female relationships and feature close-in frames of heads, faces, and bodies.

An illustration from *Maboroshi no Futsū Shojo*

In addition to styles, Uchida is capable of drawing in a variety of genres. Her stories range from long, serious tales with a heavy dollop of psycho-realism, to short gag strips, comic-horror and thriller pieces. She has also authored many light-hearted tales about Japan's "OL" or "office ladies," their plots and affairs, and their struggles to obtain respect in male-dominated organizations.

A friend of mine told me that Uchida Shungiku reminds her of American rock musicians Cyndi Lauper and Madonna, and I'm sure Uchida would feel honored. She herself sings in a rock band, and one of her first collections of stories, *The Coelacanth Romance* (1985), opens with the Lauper hit lyric, "Girls just wanna have fun." However, Uchida may be more like Madonna than Lauper, for she likes to shock. She represents the new generation of Japanese women, capable of playing with stereotypes of women's and men's social roles, and remaining very much in control.

あたしがそれ言い出したせいで…
1
ヒデキ…受験に失敗しちゃったの…
言い出したせい？
2
うんそれまでは順調だったのに…
そのことがショックで夜間にしか入れなかったんだって…
3
夜間にしかって…
4
でもいいじゃんひるまはたらくんでしょ
えーはたらかないよオ
5

1

Sakata: あたし が それ 言い出した せい で . . .
Atashi ga sore iidashita sei de . . .
I/me (subj.) that began saying consequence/result by/as
"As a consequence of me beginning to talk (about) that . . ."
"<u>All because I said I wanted to break up . . .</u>"

- *atashi* is a mostly feminine *watashi* ("I/me").
- *sore* ("that") here refers to Sakata's decision, mentioned at the end of the last installment, to break up with Hideki and go back to Takashi. *O*, to mark *sore* as the direct object of *iidashita*, has been omitted.
- *iidashita* is the past form of *iidasu*, from *iu* ("say/speak") and the suffix *-dasu* ("begin –"), so it is literally "began to say/talk about."
- *atashi ga sore iidashita* is a complete thought/sentence ("I started talking about that [breaking up]") modifying *sei*, a noun that means "consequence/result/effect."

2

Sakata: ヒデキ 受験 に 失敗しちゃった の。
Hideki juken ni shippai shichatta no.
(name) taking entrance exam at failed-(regret) (explan.)
"<u>Hideki failed his (college) entrance exam.</u>" (PL2)

Sayuri: 言い出した せい?
Iidashita sei?
began saying consequence/result
"As a consequence of you beginning to say?"
"<u>All because you said (you wanted to break up)?</u>" (PL2)

- *juken* refers to taking an entrance examination for high school or college, in this case the latter.
- *shippai* refers to "a failure/flop," and *shippai suru* is its verb form, "fail/bungle/make a blunder." *Shichatta* is a colloquial contraction of *shite shimatta*, the *te* form of *suru* ("do/make") plus the plain/abrupt past form of *shimau* ("end/finish/ put away"), which after the *-te* form of a verb implies the action was regrettable/undesirable.
- *no* shows she is making an explanation; in informal speech (especially that of female speakers) it often stands alone, without *da/desu*.

3

Sakata: うん、 それ まで は 順調 だった のに
Un, sore made wa junchō datta no ni,
yeah/uh-huh that until as-for smooth sailing was even though/but
そのこと が ショック で 夜間 に しか 入れなかった んだ って。
sono koto ga shokku de yakan ni shika hairenakatta n da tte.
that thing (subj.) shock was-and night school to only couldn't enter (explan.) (quote)
"<u>Uh-huh, he said he was in good shape until then, but my talk about breaking up was such a shock that he could only get into night school.</u>" (PL2)

- *junchō* is a noun referring to "favorable conditions/smooth progress," and *datta* is the past form of *da* ("is/are"), so *junchō datta* = "was smooth sailing/was in good shape/was fine."
- *shokku* is the katakana rendering of English "shock," and *de* is essentially the *-te* form of *desu* ("is/are"), so *shokku de* = "is/was a shock, and . . ." (the tense is determined by the end of the sentence).
- *yakan* literally means "nighttime," but in this case is shorthand for *yakan gakko* ("night school/classes").
- *shika* works together with a negative (*-nai*) later in the sentence to mean "only." *Hairenakatta* is the past form of *hairenai* ("cannot enter"), the negative potential form of *hairu* ("enter").
- *n da* is a contraction of explanatory *no da*, and *tte* is a colloquial quotative form showing that she is quoting the explanation/excuse Hideki gave.

4

Sayuri: 夜間 に しか って?
Yakan ni shika tte?
night school to only (quote)
"*<u>Only</u>* <u>night school?</u>" (PL2)

- dots are sometimes used next to characters to highlight them, similar to the use of italics in English.
- in informal conversations one can ask for further elaboration by quoting the unclear part of what the other person said and adding the quotative *tte* with the intonation of a question.

5

Sayuri: でも、いい じゃん。ひるま は はたらく ん でしょ?
Demo, ii jan. Hiruma wa hataraku n desho?
but fine/okay is it not? daytime as-for will work (explan.) right?
"But that's okay, isn't it? During the day he'll work, right?"
"<u>But that should be fine. He's going to work during the day, right?</u>" (PL2)

Sakata: えー、 はたらかない よぉ。
Ē–, hatarakanai yō.
huh?/what? won't work (emph.)
"Huhhh? (No,) he won't work." → **"<u>Huhhh? Of course not!</u>"** (PL2)

- *jan* is a very informal contraction of *ja nai (no/ka)*, literally, "isn't it?/is it not?" Usually the question is purely rhetorical: "it is . . . , is it not? (Yes, it is)." *Ja nai* by itself literally looks like it would be "is not," but it, too, is commonly used as a rhetorical question. *Ii jan* = "It's okay, isn't it? (yes)" → "That's okay."
- *desho* (or *deshō*) literally makes a conjecture ("probably/surely is"), or, with a rising intonation, a conjectural question. Often it's a purely rhetorical question that expects the listener to confirm the conjecture: "right?"
- *hatarakanai* is the negative of *hataraku* ("work/labor [at a job]"). Unlike the English word "work," *hataraku* cannot be used to refer to "working" at a hobby or other pastime.
- *yo* is an informal particle for emphasis that strongly asserts the speaker's authority on the matter, so it should normally be used only among social peers or with subordinates, not with superiors. Female speakers can say *wa yo* for a more feminine touch — *yo* by itself cannot be considered masculine as such, but it often has that feeling.

はたらかないの？
6
夜間でもぐりこんどいてそのうち昼のほうがうけなおすんだよできればだけど…
じゃあひるまはなにすんの？
7
だってー昼はたらいて夜大学いったりしたら死んじゃうじゃん そんなのいないよ最近
そんなのって…
8
あたし夜間って昼はたらく人のためのガッコーだと思ってた
9
うんでもね昼ねぼうできるしいいんだって
…あのなあ…
10

6

Sayuri: はたらかない の?
Hatarakanai no?
not work (explan.)
"He's not going to work?" (PL2)

- asking a question with *no* is very common in informal speech, especially among female speakers and children. It shows that she is seeking an explanation.

7

Sakata: 夜間 で もぐりこんどいて、 そのうち 昼 の ほう
Yakan de mogurikondoite, sono uchi hiru no hō
night school through sneak/slip into-and after a while/eventually daytime 's side/direction
うけなおす んだ よ。できれば だ けど。
ukenaosu n da yo, dekireba da kedo.
take exam again (explan.) (emph.) if can is but
"He's going to get his foot in the door at night school, and after a while take the daytime exam again. If he can, that is." (PL2)

Sayuri: じゃあ ひるま は なに すん の?
Jā, hiruma wa nani sun no?
then/in that case daytime as-for what will do (explan.)
"Then what's he going to do during the day?" (PL2)

- *de* marks *yakan* as a means/stratagem for accomplishing the action of the verb *mogurikondoite*, which is a contraction of *mogurikonde oite*, from *mogurikomu*, meaning "sneak/slip into," and *oku*, "set/leave in place." A form of *oku* after the *-te* form of another verb implies doing the action in preparation for some later contingency — i.e., he intends to "slip into" the college "by means of night classes" as a way of getting his foot in the door.
- *sono uchi* = "after a while/in due course/eventually"
- *hō* is literally "direction/way"; . . . *no hō* is frequently used to indicate one of two or more alternatives.
- *ukenaosu* is from *ukeru* ("receive/take [an exam]" — in this case "take an entrance exam"), and *naosu* as a verb suffix implies repeating the action/doing it over.
- *dekireba* is a conditional "if" form of *dekiru* ("can do"). *Da* = "is/are," so *dekıreba da* = "(that) is, if he can." *Kedo* ("but") here is mainly just to "soften" the end of the sentence.
- *sun* is a colloquial contraction of *suru* ("do").

8

Sakata: だってー、昼 はたらいて 夜 大学 いったりしたら 死んじゃう じゃん。
Datte–, hiru hataraite yoru gakko ittari shitara shinjau jan.
but daytime work-and nighttime school/college if does something like go will die-(regret) isn't it so?
"Are you kidding? He'll die if he works during the day and goes to school at night." (PL2)
そんな の いない よ、 最近。
Sonna no inai yo, saikin.
that kind of one[s] not exists (emph) recently
"That kind of person doesn't exist recently."
"People don't do that anymore." (PL2)

Sayuri: そんな の って . . .
Sonna no tte . . .
that kind of one(s) (quote)
"That kind of person . . .?"
"They don't?" (PL2)

- *datte* is a conjunction often used to introduce defensive statements or statements of protest/objection to what has just been said. Though in many cases it can simply be translated as "but," it also often calls for a stronger retort → "are you kidding?"
- *hataraite* is the *-te* form of *hataraku* ("work/labor [at a job]").
- by saying *gakko* (= *gakkō*, "school") but writing 大学 ("college/university," properly read *daigaku*), the author clarifies the more precise nature of the night school.
- *ittari* is a form of *iku* ("go"); *gakko e iku* (the particle *e* can be omitted in colloquial speech) is literally "go to school."
- the *-tari* form of a verb plus *shitara* (a conditional "if" form of *suru*, "do") makes an expression like "if (I/he/they/you) do something like . . ."
- *shinjau* is a contraction of *shinde shimau*, the *-te* form of *shinu* ("die") plus *shimau* ("end/finish/put away"), which after the *-te* form of another verb implies the action is/would be regrettable/undesirable.
- *no* is essentially a pronoun substituting for *hito* ("person/people"); *inai* means "doesn't exist" for people and other animate things. *Saikin*, "recently," would come at the beginning in normal syntax.

9

Sayuri: あたし、夜間 って 昼 はたらく 人 の ため の ガッコー だ と 思ってた。
Atashi, yakan tte hiru hataraku hito no tame no gakkō da to omotte-ta.
I/me night school (quote) daytime work people of purpose for school is (quote) was thinking/thought
"I always thought night school was for people who worked during the day." (PL2)

- quotative *tte* here marks the topic, like *wa* ("as for"). • . . . *no tame no* = "for the purpose of," or simply "for."
- *omotte-(i)ta*, past form of *omotte-iru* (from *omou*, "think"), can be either "was thinking" or "have always thought."

10

Sakata: うん、でも ね、 昼 ねぼうできる し、 いい んだ って。
Un, demo ne, hiru nebō dekiru shi, ii n da tte.
uh-huh but (colloq.) daytime sleep in can do and good/nice (explan.) (quote)
"Yeah, but like, he can sleep in during the day, and it'll be nice, he says." (PL2)

Sayuri: あの なあ . . .
Ano nā . . .
"You know . . ." (PL2)

- *ne* in the middle of a sentence is a kind of verbal pause, similar to English "you know/you see/I mean/like."
- *nebō* refers to the act of "oversleeping/sleeping in." *Nebō dekiru* is the potential ("can") form of the verb *nebō suru* ("oversleep/sleep in").
- *ano nā* is a mostly masculine equivalent of *ano nē*, an interjection that can be spoken with a sharp, scolding tone, like "Listen/Look here," or with a somewhat gentler cautionary tone, like "you know/hold on a minute/I hate to say this/etc.," when the speaker wants to set the listener straight about something.

夜もさ
9時ごろで
おわっから
それから
遊べんじゃん
11
はあ
……
12
そのロぶりは
……いっしょに
あそぶつもりで
いるな?
13
そんなこと
ないよう
だってあたしは
フツーの
女子短
だもん
14
タカシもいちおう
ひるまの大学
ではある
んだけど
……
そいで
……
15
そいで結局
なにを
悩んでんの?
16
だからァ
17
あたしのせいで
ヒデキ…
夜間に
なっちゃった
しィ…

11

Sakata: 夜　も　さ、9時 ごろ で おわっから、それ から 遊べん じゃん。
Yoru mo sa, kuji goro de owakkara, sore kara asoben jan.
night also/even (colloq.) 9:00 around at because will end that from can play can he not?
"And even at night, like, (classes) are over by about 9:00, so he can have fun after that." (PL2)

Sayuri: はあ...
Hā...
"Uhhh-huh..." (PL2)

- *sa* (or sometimes *sā*) is a particle used colloquially as a kind of verbal pause to draw attention to the preceding word/phrase, something like a teen's use of "like/you know" in colloquial English.
- *owakkara* is an informal contraction of *owaru kara*, "end/finish" + "because/so": "(it/they) will end/be over, so..."
- *asoben* is a contraction of *asoberu*, the potential ("can/able to") form of *asobu* ("play/enjoy oneself").
- *hā* is a very tentative/uncertain hai ("yes"), showing she is momentarily at a loss how to respond.

12

Sayuri: その　口ぶり　は、いっしょに あそぶ つもり で いる　な?
Sono kuchiburi wa, issho ni asobu tsumori de iru na?
that way of talking as-for together/with play intent with exist (colloq.)
"The way you say that, it sounds like you intend to have fun with him." (PL2)

- *kuchi* = "mouth," and the suffix *-buri* indicates "a manner/way/style," so *kuchiburi* = "a way of talking." The word *hanashiburi*, from *hanasu* ("talk/speak"), is also used for the same meaning.
- *tsumori* is a noun meaning "intent," and *iru* is the word for "be/exist" used with people and other animate things. The expression *... tsumori de iru* means "is/are of the intent to..."
- *na* at the end of a sentence can make a conjecture/guess like "That must be it," or "I'll bet that's it." *Na* is generally thought of as masculine, but female speakers may use it, too, in very informal situations.

13

Sakata: そんな　こと ない よう。だって、あたし は フツー の　女子短　だ もん。
Sonna koto nai yō. Datte, atashi wa futsū no joshi-tan da mon.
that kind of thing not exist (emph.) because/after all I/me as-for regular (=) women's jr. coll. am/is because
"Not at all. After all, I'll be going to a regular women's junior college." (PL2)

- *sonna koto nai* (literally, "that kind of thing does not exist") is an idiom for denying the accuracy of what was just said.
- the conjunction *datte* is often used to introduce explanations or further elaborations about what the speaker has just said: "because/after all/I mean..."
- *futsū* = "ordinary/regular," in this case meaning "not night."
- *joshi-tan* is short for 女子短大 *joshi tandai*, or even more fully, 女子短期大学 *joshi tanki daigaku*, "women's junior college." *Tanki* is literally "short term," and *tanki daigaku* is the term used for two-year colleges.
- *mon* is a contraction of *mono*, which after *da/desu* means "because."

14

Sakata: タカシ も いちおう ひるま の　大学　ではある んだ けど...
Takashi mo ichiō hiruma no daigaku de wa aru n da kedo...
(name) also as it happens daytime of college/university is-(emph) (explan.) but
"Takashi is in daytime classes, too, as it happens, but..." (PL2)

- *ichiō*, among many other meanings, can imply that the action or situation mentioned is relatively incidental — i.e., of some significance but not conclusive/not decisive → "as it happens."

Sayuri: そいで...
Soi de...
that with
"So..." (PL2)

- *de wa aru* is an emphatic form of *de aru*, which is a more formal/literary equivalent of *da/desu* ("is/are"). *De aru* does not normally occur in informal conversations except in certain idiomatic patterns like this.
- *soi de* is a colloquial contraction of *sore de*, literally "with that" → "and so/therefore."

15

Sayuri: そいで　結局　なに を　悩んでんの?
Soi de kekkyoku nani o nayande-n no?
that with ultimately/in the end what (obj.) are fretting/distressed
"So, ultimately, what are you fretting/distressed about?"
"So, what exactly is the problem?" (PL2)

- *nayande-n* is a contraction of *nayande-iru*, from *nayamu* ("fret/worry/be distressed"). Using the *-de-iru* form implies that her worries/troubles are currently ongoing/continuing.

16

Sakata: だからァ...
Dakara–...
because
"That's why I say,..." (PL2)

- *dakara* is a conjunction that literally means "for that reason/because it is so" (from *da*, "is/are" + *kara*, "because"). In response to another person's statement/question it often means "That's why I say/That's what I'm trying to tell you..." Sakata, like many young girls, regularly lengthens her vowels (indicated by small katakana) at various pause points, but this kind of vowel lengthening does not affect the meaning of the words.

17

Sakata: あたし の　せい　で ヒデキ、夜間　に なっちゃった しィ...
atashi no sei de Hideki, yakan ni natchatta shii...
I/me 's consequence/fault by (name) night school to became-(regret) since/because
"since Hideki wound up in night school all because of me,..." (PL2)

- *natchatta* is a contraction of *natte shimatta*, the *-te* form of *naru* ("become") plus the plain/abrupt past form of *shimau* ("end/finish/put away"), which after the *-te* form of another verb implies the action was regrettable/undesirable.
- *shi* is most commonly thought of as an emphatic "and/and besides/and moreover," but here it's idiomatically similar to "since/because/what with..."

やっぱたまに
会ったげなきゃ
いけないふんいき
になってきちゃって
ェ…
18
やっぱし
そのテードの
ことなわけ
19
えっ！
えー！
ちがうよー！
まだつづきが
あんのォ！
ヒデキの
おかあさんにね
21
なんだよ
つづきって
だって
だってね
あたし…
20

18

Sakata: やっぱ、 たまに 会ったげなきゃいけない ふんいき に なってきちゃってェ...
Yappa, tama-ni attagenakya ikenai fun'iki ni natte kichattē...
after all/still occasionally must meet-(favor) mood/atmosphere to is beginning to become-(regret)
"It's beginning to become the mood that I'll have to see him occasionally after all."
"It's beginning to look like I'll still have to get together with him sometimes after all." (PL2)

- *yappa* here and *yappashi* in the next frame are both colloquial variations of *yahari* ("after all/still/in the end").
- *tama-ni* = "occasionally/once in a while"
- *attagenakya ikenai* is a contraction of *atte agenakereba ikenai*, the *-te* form of *au* ("meet/see") plus a "must/have to" form of *ageru* ("give"). *Ageru* after the *-te* form of a verb implies doing the action as a favor to/for the benefit of someone else.
- *tama ni attagenakya ikenai* is a complete thought/sentence ("[I] have to see him occasionally") modifying *fun'iki* ("mood/atmosphere").
- *natte* is the *-te* form of *naru* ("become"); the preceding *ni* marks the result or "destination" of the "becoming," so *... ni naru* as a unit typically corresponds to Engish "become(s) ..."
- *kichatte* is a contraction of *kite shimatte*, the *-te* forms of *kuru* ("come") and *shimau* ("end/finish/put away"). *Kuru* after the *-te* form of another verb often implies the action "starts/is beginning to happen," so *natte kuru* = "starts/is beginning to become." *Shimau* implies the action is regrettable/undesirable.

19

Sayuri: やっぱし、 その テード の こと な わけ?
Yappashi, sono teido no koto na wake?
after all/in the end that degree/extent of thing that is situation/explanation
"So that's all it comes down to?" (PL2)

Sakata: えっ! えー! ちがう よー! まだ つづき が あん のォ!
E! Ē! Chigau yō! Mada tsuzuki ga an nō!
huh/what huh/what different/wrong (emph.) still continuation (subj.) exists (explan.)
"Huh? Wha-a-t? No-o-o! There's more!" (PL2)

- *teido* (程度) is written in katakana for emphasis. Writing テード instead of テイド is a kind of "pop" touch—like "nite" for "night."
- *... no koto* is literally "things of/about" (in this context "things" = "troubles/concerns") but is often best thought of simply as "about."
- *na* is essentially a form of *de aru/desu* ("is/are"); *... no koto na wake* as a question means, literally, "is the situation that it is about ...?"
- *chigau* is literally "(is) different," but idiomatically it means "that's the wrong idea/conclusion." Just as *sō (da/desu)* (lit., "it is that way") often serves as a simple "yes," *chigau* is often essentially equivalent to "no."
- *tsuzuki* is literally "continuation," here meaning "more to the story" → "more."
- *an* is a contraction of *aru* ("exists" for inanimate things), and *nō* is explanatory *no*, here used mainly for emphasis.

20

Sayuri: なん だ よ、 つづき って?
Nan da yo, tsuzuki tte?
what is (emph.) continuation (quote)/as for
"What do you mean, 'more'?" (PL2)

Sakata: だって、 だって ね、 あたし...
Datte, datte ne, atashi...
because/I mean because/I mean (colloq.) I/me
"I mean, you see, like, I..." (PL2)

- asking a question with *da* or *da yo* has a very rough/masculine sound: female speakers would use the form only in very informal speech.
- quotative *tte* is again being used as a colloquial equivalent of the topic marker *wa* ("as for"). The syntax is inverted: normal order would be *tsuzuki tte nan da yo?*
- the conjunction *datte* is again used to introduce an explanation/further elaboration of what she has just said (see p. 3), but this time it also contains a distinct note of the defensiveness we noted in the first occurence above (see p. 2).
- here and in the next frame she uses *ne* as verbal pauses, similar to English "you know/you see/I mean/like." She obviously feels very awkward about what she is preparing to say.

21

Sakata: ヒデキ の おかあさん に ね...
Hideki no okasan ni ne...
(name) 's mother by (colloq.)
"... Hideki's mother, like..." (PL2)

- the particle *ni* is used to mark the person who does the action indicated by a passive verb — which in this case does not appear until the next frame.

ヒデちゃんのことよろしくおねがいしますって泣いてたのまれちゃってェ…
……
22
……
おかあさんに泣かれちゃさあ…ねえ…
23
わかってくれる？
わかった
24
よかったわかってくれて…
ちがうよ
25

22

Sakata: ヒデちゃん のこと よろしく おねがい します って、泣いてたのまれちゃってェ。
Hide-chan no koto yoroshiku o-negai shimasu tte, naite tanomarechattē.
(name-dimin.) about well (hon.)-request do (quote) cried-and-was asked/begged
". . . cried and begged me to take good care of Hideki."
". . . begged me with tears in her eyes to please look after him." (PL2)

- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") most typically used with children's names. Parents, especially mothers, are likely to use it with their own children even at college age and beyond.
- *yoroshiku* is the adverb form of *ii/yoi* ("good/fine"), and *o-negai shimasu* is a polite form of *o-negai suru*, a PL4 equivalent of *negau* ("to request/ask a favor"). The combination makes an expression meaning, roughly, "I request your favorable consideration/treatment." Here, *Hide-chan* is the object, so it becomes "I request your favorable treatment of Hideki" ➧ "please take good care of/look after Hideki." *Yoroshiku onegai shimasu* can be spoken strictly as a formality, without particularly deep meaning (especially in introductions; also in conjunction with requests), but Hideki is a bit of a spoiled goof-off, so his mother's words come across as a genuine plea for Sakata to help straighten him out.
- note that the PL4 verb belongs to the embedded quote, and the sentence as a whole remains PL2.
- *tte* is a colloquial quotative particle, marking what precedes it as the content of what was said.
- *naite* is the *-te* form of *naku* ("cry"); in this case the *-te* form is used to make an adverb, indicating the manner in which the following action was performed.
- *tanomarechatte* is a contraction of *tanomarete shimatte*, the *-te* forms of *tanomareru* ("be asked a favor," passive form of *tanomu*, "ask a favor") and *shimau* ("end/finish/put away"). As noted above, *ni* marks the person who does the action of a passive verb, so . . . *ni tanomareru* = "be asked by . . ." Combining with the previous frame, if we maintain the passive construction, the Japanese literally says "I was asked by (Hideki's) mother in tears to please take good care of Hideki."

23

Sakata: おかあさん に 泣かれちゃ さあ . . . ねえ。
Okāsan ni nakarecha sā . . . nē . . .
mother by if/when get cried on (colloq.) (colloq.)
"When his mother came crying to me . . . I mean . . .you know." (PL2)

- *nakarecha* is a contraction of *nakarete wa*, the *-te* form of *nakareru*, passive of *naku* ("cry") plus *wa*; a *-te* form plus *wa* makes a conditional "if/when" meaning. Passive forms are used to describe actions the subject (in this case the speaker) has no control over, and often implies the action is detrimental/troublesome to the subject. It is similar to the feeling of "on me" in English, in expressions like "he/she fell apart on me" or "he went ballistic on me."
- *sā* provides colloquial emphasis and a kind of verbal pause.
- *nē* shows she expects Sayuri to agree with her implied meaning — that when faced with the crying mother of her boyfriend she really had no choice but to agree to what she asked.

24

Sakata: わかってくれる?
Wakatte kureru?
understand-(for me)
"Can you see what I'm saying?" (PL2)

Sayuri: わかった。
Wakatta.
understood/understand
"I see." (PL2)

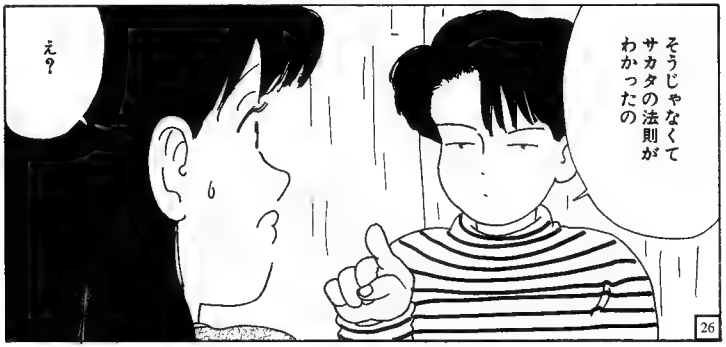
- *wakatte* is the *-te* form of *wakaru* ("come to know/understand"), and *kureru* after the *-te* form of another verb means the action is/was/will be done for the benefit of the speaker in some sense. Idiomatically, *wakatte kureru*? as a question asks "will you understand?" in the sense of "will you show your understanding/sympathy by supporting me/giving me encouragement on this?"
- *wakatta* is the past form of the same verb. Since *wakaru* refers to the action of "coming to know/arriving at an understanding," its past form is often equivalent to English "understand" rather than "understood."

25

Sakata: よかった、 わかってくれて。
Yokatta, wakatte kurete.
was good/I'm glad understand-(for me)-(cause/reason)
"Good. I'm so glad you understand." (PL2)

Sayuri: ちがう よ。
Chigau yo.
different/wrong is
"(Wait, you're getting me) wrong." (PL2)

- *yokatta* is the plain/abrupt past form of *ii/yoi* ("good/fine"). Besides its literal meaning of "was good," *yokatta* is used idiomatically to mean "I'm glad" (when things go in one's favor) or "I'm relieved" (when one's fears have been assuaged). Both senses seem to apply here.
- the syntax is inverted: normal order would be *wakatte kurete yokatta*. The *-te* form in this case indicates the cause/reason for what follows — i.e., *wakatte kurete* is the reason she says *yokatta*, "I'm glad."


そうじゃなくて
サカタの法則が
わかったの
え?
26

サカタって
だれかが泣いたり
たのんだりすると
そっちへ行こうと
いう気になる
わけなんだよ
ね
27
ね?
いつも
そうじゃん
こないだは
タカシが
泣いたんだろ
28

そんなことで
フラフラしない
でさ いったい
サカタがほんとに
好きなほうは
どっちなのよ
そっちへ行きゃあ
いいじゃんか
29
え…
だって…
そんな…

26 **Sayuri**: そう じゃなくて、 サカタ の 法則 が わかった の。
Sō ja nakute, Sakata no hōsoku ga wakatta no.
that is not-and/but (name)/you 's law/rule/principle (subj.) understood (explan.)
"It's not that, but that I (finally) understand your fundamental/guiding principle."
"I don't mean it the way you think. It's that I now understand how your mind works." (PL2)

Sakata: え?
E?
"Huh?" (PL2)

- *ja nakute* is the *-te* form of *ja nai* ("is not"); the *-te* form is used as a conjunction, to continue on to a further remark — in this case with a feeling closer to "but" than "and."
- Japanese speakers commonly address their listener by name in situations where English speakers would say "you," so *Sakata* in this case is equivalent to "you."
- *no* between two nouns makes the first into a modifier for the second; when the first is a proper name, it's essentially possessive, so *Sakata no* = "Sakata's/your."
- *hōsoku* = "law(s)/rule(s)," referring not to the legal kind of laws, but rather to the principle(s) by which something works, as in "law(s) of nature/history/grammar/supply and demand/etc." *Sakata no hōsoku* = "the law of Sakata" ‣ "what makes you/your mind work/tick."
- in informal speech, explanatory *no* often serves by itself for *no da/desu*, which in straightforward uses like this one can be translated as "It's that . . ." The difference between this and the informal questioning *no* is all in the intonation.

27 **Sayuri**: サカタ って だれか が 泣いたり たのんだり すると
Sakata tte dareka ga naitari tanondari suru to
(name) (quote)/as-for someone (subj.) cry-and/or ask favor/beg-and/or if do
そっち へ 行こう と いう 気 に なる わけ なんだ よ ね。
sotchi e ikō to iu ki ni naru wake na n da yo ne.
that side/direction to shall go (quote) say desire to become situation (explan.-is) (emph.) (colloq.)
"With you, if someone cries or begs, you get so you want to go in that/their direction."
"No matter who comes crying or begging to you, you go right to their side." (PL2)

- *naitari* and *tanondari* are the *-tari* forms of *naku* ("cry") and *tanomu* ("ask a favor"), respectively. The *-tari* form of a verb implies that the action is one of several possible actions; it's typically followed by a form of *suru* ("do"), so it can literally be thought of as "do things like. . . and/or . . . ," but a simple "or" is often adequate in English.
- *to* after a non-past form of a verb can make a conditional "if/when" meaning.
- *sotchi* is a colloquial variation of *sochira* ("that way/direction/side") — in this case referring to the "direction" of one or the other of her boyfriends. • *ikō* is the volitional ("let's/I shall") form of *iku* ("go").
- *. . . (to iu) ki ni naru* is an idiomatic expression meaning "get the desire to (do the action described)."
- *. . . wake na n(o) da* is an explanatory phrase that could be translated literally as "the situation is that . . ."

28 **Sayuri**: ね? いつも そう じゃん。 こないだ は タカシ が 泣いた ん だろ?
Ne? Itsumo sō jan. Konaida wa Takashi ga naita n daro?
right? always that way isn't it? the other day/the last time as-for (name) (subj.) cried (explan.) right?
"Right? It's always like that. The last time it was Takashi who cried, right?" (PL2)

- *ne* spoken by itself after another sentence is like a redoubled effort to press the point home and get the listener's agreement ("right?/isn't that so?/don't you think?").
- *konaida* is a contraction of *kono aida*, which can variously mean "the other day/some time ago/not long ago/recently." In this case she's referring to the previous most recent crisis in Sakata's romantic relationships → "the last time."
- *naita* is the plain/abrupt past form of *naku* ("cry").
- *daro* is a shortened *darō*, which literally makes a conjecture, "perhaps/probably/surely," and, spoken as a question, is often like the English tag, "Right?" *Darō* is generally considered masculine.

29 **Sayuri**: そんな こと で フラフラ しないで さ、
Sonna koto de furafura shinaide sa,
that kind of thing with (tottering/reeling FX) not do-and (colloq.)
"You shouldn't waver back and forth like that—I mean . . ."
いったい サカタ が ほんとに 好きな ほう は どっち なの よ?
ittai Sakata ga honto ni suki-na hō wa dotchi na no yo?
(emph.) (name)/you (subj.) truly like side as-for which (explan.-?)(emph.)
". . . just which of the two is it that you really like?" (PL2)
そっち へ 行きゃあ いい じゃんか。
Sotchi e ikyā ii jan ka.
that side/direction to if go is good is it not?
"All you have to do is go in that direction."
"All you have to do is go to him." (PL2)

Sakata: えー . . . だって . . . そんな . . .
Ē . . . datte . . . sonna . . .
huh/what but that kind of
"Huhhh? . . . But . . . That's . . ." (PL2)

- *ikyā* is a contraction of *ikeba*, a conditional "if" form of *iku* ("go"). *-Ba ii* makes an expression meaning "it's enough to do –/all you have to do is –."
- *furafura* represents a "wavering/tottering" effect, and adding *suru* ("do"; *shinai* is its negative form) makes it a verb.
- *ittai* is an emphasizer for question words: "(What) in the world?/(Where) the blazes?/(How) on earth?/etc.," but it's not always possible to include the effect in a natural English sentence. In this case it emphasizes *dotchi* ("which [of two]" a colloquial variant of *dochira*).
- *honto* is a shortened *hontō* ("truth"), and adding *ni* makes it an adverb, "truly/really," modifying *suki* ("like"). Though "like" is a verb in English, *suki* is actually a noun that becomes an adjective with the addition of *-na*, here modifying *hō*.
- *hō* (lit., "side/direction") is used to indicate one of two or more possibilities; the "sides/directions" here are again Sakata's two boyfriends. *Honto ni suki-na hō* = "the side/guy (you) really like/love."

そんなんじゃ……
30
だって…だってかわいそうじゃないよー
どこがかわいそうなんだよ
31
夜間行くって決めたのもそんなムスコに育てたのもじぶんだろ
人のせいにすることじたいおかしいよ!
32
え～～～……
33

30 **Sakata**: そんなん じゃ . . .
Sonna n ja . . .
that kind of thing if it is
"If (my response) is a thing like that . . ."
"If I did something like that . . ." (PL2)

- *n* is a contraction of *no*, which can be thought of as standing in for "thing"; *sonna no* = "that kind of thing" → "a thing like that" — here referring to Sayuri's suggested manner for handling the situation.
- *ja* is a contraction of *de wa*, which after a noun (or equivalent) means "if it is . . ."

31 **Sakata**: だって . . . だって、かわいそう じゃない よー。
Datte . . . datte, kawaisō ja nai yō.
but/I mean but/I mean cruel is it not? (emph.)
"I mean . . . I mean . . . it'd be too cruel." (PL2)

Sayuri: どこ が かわいそう なんだ よ?
Doko ga kawaisō na n da yo?
where/what (subj.) cruel (explan.-?) (emph.)
"What's so cruel about it?" (PL2)

- *datte* here has a strongly defensive tone.
- *kawaisō* ("pitiable/wretched/miserable/cruel") is a descriptive noun that can refer either to the feelings of pity a person has or the situation/circumstance that brings about those feelings of pity. When referring to a contemplated action, it implies that action would be cruel.
- *ja nai* looks like "is not," but here it is essentially a short form of *ja nai ka* used as a rhetorical question: "it is . . . , is it not? (Yes, it is.)" → "It is . . ./It would be . . ." The rhetorical form actually becomes a strong assertion in many cases, especially when the emphatic *yo* is added at the end.
- *doko* is literally "where/what place," but in this context a straightforward "what" is more appropriate in English.
- asking a question with *da* or the explanatory *n da* (after a noun, *na n da*) is masculine and can sound very rough, with or without the emphatic *yo*. Female speakers would use the pattern only in very informal situations. As noted in our last installment, the female characters in this manga have no reservations about using masculine forms among themselves, but even in that context, Sayuri's tone takes on an increasing roughness/edge from about this point in the conversation. She is losing patience with Sakata's endless excuses for letting herself be pushed around.

32 **Sayuri**: 夜間 行く って 決めた の も、そんな ムスコ に 育てた の も、じぶん だろ?
Yakan iku tte kimeta no mo, sonna musuko ni sodateta no mo jibun daro?
night school will go (quote) decided (nom.) also that kind of son as raised (nom.) also oneself right?
"The one who decided he'd go to night school, as well as the one who brought him up to be that kind of son, are themselves, aren't they?"
"He's the one who decided to go to night school, and she's the one who raised him to be the way he is, isn't she?" (PL2)

Sayuri: 人 の せい に する こと じたい おかしい よ!
Hito no sei ni suru koto jitai okashii yo!
other person 's fault to make thing/action itself preposterous/unreasonable (emph.)
"The act of making that the fault/responsibility of someone else is itself preposterous."
"They've got no business shunting responsibility off on someone else." (PL2)

- *tte* is a colloquial equivalent of *to*, which is called "quotative" because it most commonly marks the content of what was said or thought (. . . *to itta, . . . to omotta*), but it can also mark the content of other actions — such as the present *kimeta* ("decided"), from *kimeru* ("decide").
- *no* is a "nominalizer" that makes the complete thought/sentence *yakan (e) iku tte kimeta* ("[he] decided to go to night school") into a noun. The second *no* does the same thing for *sonna musuko ni sodateta* ("[she] raised him to be that kind of son"). In each case *mo* marks the resulting noun as part of a compound topic to the sentence: "both . . . and . . . are . . ."
- *jibun* = "oneself," or "me/myself," "he/himself," "you/yourself," "they/themselves," etc., depending on the context. In this case *jibun* refers to a different person for each of the topics: the one who decided to go to night school is "Hideki himself," and the one who raised her son to be the way he is is "Hideki's mother herself." Perhaps the closest one can come in English to approximating such dual uses of *jibun* is to use the plural "themselves," but, in this case, "themselves" conflicts with the other pronouns that are necessary in the sentence.
- the conjectural question *daro?* is again being used like the English tag, "right?/isn't it so?"
- *hito* = "person/people," but often idiomatically means "other person/people," so *hito no sei* = "another person's fault."
- . . . *ni suru* means "make (something) into . . . ," so *hito no sei ni suru* is literally "make it (into) someone else's fault," or, since it has to apply to both of the topics of her previous sentence, "someone else's responsibility." *Hito no sei ni suru* is a complete thought/sentence modifying *koto* ("thing," in this case referring to an "action").
- *okashii* can also mean "strange" or "funny," but here it means "illogical/unreasonable/preposterous."

33 **Sakata**: え〜 . . .
Ē– . . .
huh/what
"Wha-a-a-t?" (PL2)

それは!…
山下がその場にいなかったから言えるんだよ!…
……
……
34
目の前で泣かれてみなよ
何も言えなくなっちゃうじゃんよ
泣かれてみなよったって
あたしはもともとそんなやつらとつきあわないもん
そんなこと言うんだったらあたしに相談すんなよなー
35
だからさそのときそうだったからってそんなことで人生きめんなよ
36
…そんな人生なんて大げさな…
大げさじゃねえよそんなことやってるうちにそのままいい年になっちゃうんだぜいい年になってもそんなことしてたらだれも相談になんか乗っちゃくれねーぜ
どん
うー
37
山下おじんくさい…
うーん…
うわ〜ん
38

34 **Sakata**: それ はー 山下 が その 場 に いなかった から 言える んだ よー。
Sore wa- Yamashita ga sono ba ni inakatta kara ieru n da yō.
that as-for (name)/you (subj.) that place at weren't present because can say (explan.) (emph.)
"You can say that only because you weren't there." (PL2)

- *inakatta* is the past form of *inai*, negative of *iru* ("exist/be present" for people and other animate things).
- *ieru* is the potential ("can/able to") form of *iu* ("say").

35 **Sakata**: 目 の 前 で 泣かれてみな よ。 何も 言えなく なっちゃう じゃん よ。
Me no mae de nakarete mina yo. Nani mo ienaku natchau jan yo.
eyes of in front at be cried on-and-see (emph.) nothing cannot say become so that-(regret) will you not? (emph)
"You try having her break down in tears before your very eyes. (I bet) you wouldn't be able to say anything then." (PL2)

Sayuri: (thinking) 泣かれてみな よ ったって、あたし は もともと そんな やつら と つきあわない もん。
Nakarete mina yo ttatte, atashi wa motomoto sonna yatsu-ra to tsukiawanai mon.
be cried on-and-see (emph.) even if (you) say I/me as-for to begin with that kind of guys/people with not associate (explan.)
"You can talk about 'try having her break down in tears,' but I wouldn't associate with people like that to begin with." (PL2)

そんな こと 言う ん だったら、あたし に 相談すんな よ なー。
Sonna koto iu n dattara, atashi ni sōdan sun na yo nā.
that kind of thing say (nom.) if it is I/me to/with don't consult (emph.) (colloq)
"If you're going to say things like that, don't come begging to me for advice." (PL2)

- *nakarete* is the *-te* form *nakareru*, the passive form of *naku* ("cry"). *Mina* is an abbreviated *minasai*, a relatively gentle command form of *miru* ("see"). *Miru* after the *-te* form of a verb implies "try (the action) and see what happens."
- *nanimo* combines with a negative later in the sentence to mean "not anything." *Ienaku natchau* is a contraction of *ienaku natte shimau* ("become so that you cannot say"), from *ienai*, the negative form of *ieru* in the last frame.
- *ttatte* is a contraction of *to ittatte*, which is a colloquial equivalent of *to itte mo* ("even if [you] say"), from the quotative pattern *to iu* ("say"). • *sun na* is a contraction of *suru na* ("do" + prohibition/negative command).
- *tsukiawanai* is the negative form of *tsukiau* = "associate/maintain a social relationship with" someone.

36 **Sayuri**: だから さ、 そのとき そう だった から って そんな こと で 人生 きめんな よ。
Dakara sa, sono toki sō datta kara tte sonna koto de jinsei kimen na yo.
for that reason (colloq.) that time that way was because (quote) that kind of thing with life don't decide (emph)
"That's why I say, don't decide your whole life just because that's the way things were then." (PL2)

Sakata: そんな、 人生 なんて 大げさな ...
Sonna, jinsei nante ōgesa-na ...
that kind of life (quote) exaggerated/overblown
"What're you saying — my whole life? Don't exaggerate." (PL2)

- *dakara* is a conjunction that literally means "for that reason/because it is so"; in response to another person's statement/question it often means "That's why I'm saying/that's what I'm trying to tell you ..."
- *kimen na* is a contraction of *kimeru na* ("decide" + prohibition/negative command) ‣ "don't decide."
- *sonna* (lit. "that kind of") can be used by itself as a generic exclamation of dismay/protest: "what're you saying!/that can't be!/how dare you!/etc."

37 **Sayuri**: 大げさ じゃねえよ。 そんな ことやってる うちに、そのまま いい 年 に なっちゃう んだ ぜ。
Ōgesa ja nē yo. Sonna koto yatte-ru uchi ni, sono mama ii toshi ni natchau n da ze.
exaggeration is not (emph.)that kind of thing are doing while as is good age to become-(regret) (explan.) (emph.)
"It's not an exaggeration. All the while you're doing that sort of thing, you're drifting right along toward the age when you're expected to know better." (PL2)

いい 年 になっても そんな ことしてたら、だれも 相談 に なんか 乗っちゃくれねー ぜ。
Ii toshi ni natte mo sonna koto shite-tara, daremo sōdan ni nanka notcha kurenē ze.
good age even after become that kind of thing if are doing nobody consultation to things like won't ride/offer-(for you) (emph)
"If you're still doing that kind of thing when you're old enough to know better, no one's going to listen to your problems then." (PL2)

- *ja nē* is masculine slang for *ja nai* ("is not").
- *sono mama* = "continuing as is/in that same manner/without change" → "drift right on along."
- *ii toshi* (lit. "good age") is an idiomatic expression for "old enough to know better"; *ii toshi ni naru* = "become/reach an age when you should know better." *Natchau* is a contraction of *natte shimau*, from *naru* ("become"). *Natte mo* is a conditional "if/when" form of the same verb.

Sound FX: どん
Don
Bam (effect of setting sake bottle down hard on table)

Sakata: うー / (thinking) 山下 おじん くさい。
U– / Yamashita ojin -kusai.
(grunt) (name) pops smell/smack of
"Urrr. Yamashita's sounding like an old man." (PL2)

38 **Sayuri**: うーん ...
U–n ...
"Uh-huh (you can bet on it)."

Sakata: うわ〜ん
Uwa–n
(effect of bursting into loud sobs)

- *ze* is a rough, masculine particle for emphasis.
- *daremo* followed by a negative later in the sentence means "not anyone."
- *sōdan ni . . . notcha kurenē* is a rough/masculine contraction of *sōdan ni notte wa kuranai*, negative of *sōdan ni notte kureru*, from the expression *sōdan ni noru* ("give counsel/lend an ear/offer a helping hand"; *noru* is literally "ride," but its use in this expression is strictly idiomatic).
- *ojin* is a non-complimentary slang word for "middle-aged man."

43
多いよね それ男でもいるよ
そうなの？
44
カズも少しかかってるよ
ほどほどのはいいの！ オレのは軽いから
そうかあ
45
カズさんによると「かわいそう病原菌」は夜になるとどっとふえるのだそうで それもお酒をのんだりすると感染しやすくなるから注意が必要ということだった
41
なんか「かわいそう病」にかかってんの
「かわいそう病」？
42
自分が好きだからじゃなくって「かわいそう」と思うほうの男にフラフラ行っちゃうの
ああなるほどね
39
おうどした
うん……
40
サカタのね話きいてたんだけど……

39 **Yūji**: おう、 ど した?
Ō, do shita?
hi/hey/yo what/how did
"Yo, what's wrong?" (PL2)

Sayuri: うん . . .
Un . . .
yeah/uh-huh
"Well . . ." (PL2)

- *ō* is an informal masculine greeting, "hi/hey/yo."
- *do shita* is a colloquial *dō shita* ("how/what" + the past form of *suru*, "do"), which asks for an explanation of something that seems out of the ordinary: "what happened?/what's wrong?/what's going on?"
- *un* is literally an informal "yes," but like the more formal *hai*, it can be used as an acknowledgement/pause word, as if to say, "I heard you and I'm preparing to respond."

40 **Sayuri**: サカタ の ね、 話 きいてた んだ けど . . .
Sakata no ne, hanashi kiite-ta n da kedo . . .
(name) 's (colloq.) story/problems was listening (explan.) but/and
"I was listening to Sakata's story, you know, and . . ."
"Sakata was telling me about her problems, you know, and . . ."

- *hanashi* can refer simply to "conversation," or it can be a more formal "story/speech/address/consultation." Here it refers to Sakata's account of her predicament.

41 **Sayuri**: なんか 「かわいそう病」 に かかってん の。
Nanka "kawaisō-byō" ni kakatte-n no.
somehow/sort of pity-disease from is suffering (explan.)
". . . she sort of seems to be suffering from 'pity disease'." (PL2)

Yōji: 「かわいそう病」?
"Kawaisō-byō"?
"Pity disease?" (PL2)

- the suffix *-byō* is from *byōki* ("sickness/disease"). *Kakatte-n* is a contraction of *kakatte-iru* ("is suffering from/has come down with") from *kakaru*, the verb used for "catch/come down with" a disease.

42 **Sayuri**: 自分 が 好きだからじゃなくって「かわいそう」と 思う ほう の 男 に フラフラ 行っちゃうの。
Jibun ga suki da kara ja nakutte, "kawaisō" to omou hō no otoko ni fura fura itchau no.
herself (subj.) likes because instead of pitiable (quote) think direction (=) guy to (tottering FX)goes-(regret) (expl)
"Instead of because she likes (the guy), she goes stumbling toward the guy she feels sorry for."
"Instead of choosing the guy she likes, she just stumbles (into the arms of) whichever guy she feels sorry for (at the moment)." (PL2)

Yōji: ああ、なるほどね。
Ā, naruhodo ne.
(interj.) I see/indeed
"Ahh, I see." (PL2)

- *ja nakute* (*ja nakutte* is a colloquial variation) is the *-te* form of *ja nai* ("is not"). *X ja nakute Y* makes an expression meaning "not X but Y/instead of X, Y."
- *kawaisō to omou* = "think pitiable" → "feel sorry for"; *hō* again indicates one of two or more alternatives, so *kawaisō to omou hō* = "the one she feels sorry for."

43 **Yōji**: 多い よ ね、それ。 男 で も いる よ。
Ōi yo ne, sore. Otoko de mo iru yo.
numerous (emph.) (colloq.) that males among also exist/there are (emph.)
"It's common, isn't it. There are guys (who have that problem), too." (PL2)

Sayuri: そう なの?
Sō na no?
that way (explan.-?)
"Really?" (PL2)

- *otoko de mo* = "even among males/among males, too," and *iru* = "exist/there are" (for people and animate things), so *otoko de mo iru* = "even among men, there are some (who have that problem)."

44 **Yōji**: カズ も 少し かかってる よ。
Kazu mo sukoshi kakatte-ru yo.
(name) also a little is suffering (emph.)
"Kazu suffers from it a bit, too." (PL2)

Kazu: ほどほど の は いい の! オレ の は 軽い から。
Hodo hodo no wa ii no! Ore no wa karui kara.
moderate one/case as-for okay/fine (explan.) I/me 's as-for light because/so
"Moderate cases are okay. Mine's a light case, so . . ." (PL2)

Sayuri: そう かあ。
Sō kā.
that way (?)
"I see." (PL2)

- *hodo* = "extent/degree" and *hodo hodo* essentially means "to a good/moderate/reasonable degree" → "moderate." *No* here means "one" in the sense of "a case of the disease"; *hodo hodo no* = "a moderate case (of the disease)."
- *ore* is a rough, masculine word for "I/me," and this *no* is possessive, implying *ore no kawaisō-byō* = "my case of pity disease."
- the final *kara* ("because/so") implies "therefore it's okay."

45 **Narration**: カズさん によると,「かわいそう 病原菌」 は 夜 に なると どっと ふえる のだ そうで,
Kazu-san ni yoru to, "kawaisō byōgenkin" wa yoru ni naru to dotto fueru no da sō de,
(name-hon.) according to pity pathogenic bacteria as-for night when becomes (massive rush FX)increases (expl) (hearsay)
それも、 お酒 を のんだりすると 感染しやすく なる から注意 が 必要 と いうことだった
sore mo o-sake o nondari suru to kansen shi-yasuku naru kara chūi ga hitsuyō to iu koto datta.
that also (hon.)-sake(obj.) if do things like drink easy to catch becomes so caution (sbj) is necessary(quote) say thing was
According to Kazu, "pity disease pathogens" increase abruptly at night, and, in fact, if you drink, it makes you more vulnerable, so you have to be careful. (PL2)

- . . . *no da sō de(su)* is a form used when repeating information heard from someone else.
- *kansen shiyasuku* is the adverb form of *kansen shiyasui*, from *kansen suru* ("catch/contract" a disease). The suffix *-yasui* after the stem of a verb implies the action occurs readily/easily. *Kansen shiyasuku naru* = "becomes easy/easier to catch."

Businessman 1: *Na,naiii!?*
"Wha,whaat!?"

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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THE YOMIURI SHIMBUN 1-7-1 Otemachi, Chiyoda-ku, Tokyo, 100-55, Japan Tel:(03)3242-1111 Fax:(03)3246-0455
YOMIURI AMERICA,INC. 666 Fifth Avenue, New York, New York 10103 Tel:(212)765-1111 Fax:(212)765-1610

ナニワ金融道

青木雄二

Naniwa Kin'yūdō

by **Aoki Yūji**

Part 5

The series:

Naniwa Kin'yūdō first appeared in Kodansha's *Weekly Comic Morning* (週刊コミックモーニング) in 1990. It was an immediate hit and has run continuously ever since. The appeal of this series seems to be a combination of the subject matter (the unethical dealings of an Osaka loan/finance company), the gritty Osaka dialect used by most of the characters, and the rough but oddly detailed style of drawing.

The title:

Naniwa (written here in katakana ナニワ, but sometimes written with the kanji 浪花 or 浪速) is an old name for the Osaka area, where this series is set. *Kin'yū* (金融) means "money/finance," and the ending *dō* (道) written with the kanji for "road/path," can be thought of as meaning "the way of . . ." Given the content of the stories, the title could be rendered as "The Way of the Osaka Loan Shark."

The story so far:

In the beginning of the story, our hero, Haibara Tatsuyuki, takes out a personal loan from a disreputable *sarakin* loan company so his boss at the print shop can pay the shop's bills. The shop goes bankrupt anyway, and Haibara finds himself looking for a job.

He studies up on finance and applies to loan companies for work. After a number of rejections, he lands a job at the somewhat shady Empire Finance, Inc., and is put to work cold-calling Osaka-area construction companies in an effort to lure them into high-interest loans.

Most of the people who answer his calls are hostile and rude, but then Haibara gets lucky. The owner of Takataka Construction, Takahashi Kunimasa, inquires about interest rates. Haibara passes the phone to his supervisor, Kuwata, and listens while he explains the terms.

Takahashi needs a loan of ¥3 million by the next afternoon. Kuwata promises to get him the full amount, explaining the interest in a way that sounds quite reasonable but actually works out to the exorbitant rate of 42% a year. Kuwata knows that most of his customers are too concerned about their immediate problems to care, and sure enough, Takahashi raises no objections. Kuwata fills out a loan application over the phone, discovering that Takahashi has a homemaker wife and a daughter, Masako, who works at the ward office.

After hanging up, Kuwata and Haibara check Takahashi's credit record and learn that he has borrowed ¥6 million from other moneylenders. Since he hasn't defaulted on any of the loans, however, the shachō thinks he may still be dependable. Kuwata and Haibara are ordered to go to the Legal Affairs Bureau and get a copy of the registry on Takahashi's house.

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大阪北法務局出張所
ここへ出入りしとるのは金融屋か不動産屋がほとんどや
1
閲覧席
国がわざわざ税金でワシらが損せんように作ってくれたようなもんや利用せな損やで!!
2
4
注：抵当の順位＝競売などで裁判所が競売した場合、抵当順位1位の者から優先的に資金を回収できる。このため、競売になった場合、順位が下位の抵当には資金を一銭も回収できない可能性が高い。
ケッ金融屋に4番抵当③までつけられとるがな!!
4番抵当がついてる不動産など担保にならないんじゃないですか?
3
順位番号
事項
四
根抵当権設定仮登
昭和六四年弐弐月
第参壱五九六号
原因同日金銭消
設定
金六百万
そんなことはないそれでもつけたほうがええんや!!
5
登記権設定
六四年壱壱月
参壱五九六号
原因同日
債権額金
利息
損害金
債務者 大阪市東区山
債権者 大阪市 高橋
中野辰
たとえ高橋が返済できなくても高橋以外の誰かが銭を持ってくるんや
6
倒産会社の不動産は競売より任意に売却されることの方が多いんや
893
抵当権がついたままでは買い手がないから抵当権を消すために誰かが銭を持ってくるという寸法や!!
7

1

Sign: 大阪 法務局 北出張所
Ōsaka Hōmukyoku Kita Shutchō-jo
Osaka Legal Affairs Bureau North Branch

Kuwata: ここ へ 出入りしとる の は 金融屋 か 不動産屋 が ほとんど や。
Koko e deiri shitoru no wa kin'yū-ya ka fudōsan-ya ga hotondo ya.
here/this place to are going in and out (nom.) as-for moneylenders or realtors (subj.) almost all is/are
"Almost all the people who use this office are moneylenders or realtors." (PL2-K)

- *deiri shitoru* is dialect for *deiri shite-iru* ("is going in and out") from *deiri suru* ("go in and out/visit/frequent"). *No* is a "nominalizer" that makes the complete thought/sentence *koko e deiri shitoru* ("[they] are going in and out of this place") into a noun, and *wa* makes that noun into the topic of the sentence: "as for (those who) are going in and out of this place."
- *hotondo* is here being used as a noun meaning "the vast majority/almost all."
- *ya* typically replaces *da* ("is/are") in Kansai dialect.

2

Sign: 閲覧 席
Etsuran -seki
reading/perusal seats/tables
Reading Tables

- *seki* is literally "seat," but is often used in cases when English speakers would say "table/desk." *Etsuran* refers to "reading" for research purposes at a library or other information facility, and *etsuran-seki* refers to tables provided for such reading.

Kuwata: 国 が わざわざ 税金 で ワシら が 損せん ように
Kuni ga wazawaza zeikin de washi-ra ga son sen yō ni
nation (subj.) specially taxes with we (subj.) not take loss so that

作ってくれた ような もんや。利用せな 損 や で!!
tsukutte kureta yō na mon ya. Riyō sena son ya de!
made-(for us) like thing is if don't use loss is emph
"It's as if the government used tax money to set this place up specially to protect us from losses. It'd be a waste not to use it." (PL2-K)

- *son sen* is dialect for *son (o) shinai*, negative of *son (o) suru* ("take a [usually financial] loss").
- *sena* is dialect for *shinakereba*, conditional form of *shinai*, which is the negative of *suru* ("do"). In this case it's part of a negative conditional form of *riyō suru* ("make use of/utilize").
- *ya de* is a dialect equiv. of *da ze* ("is" + masc. emph.)

3

Kuwata: ケッ、 金融屋 に 4番 抵当 まで つけられとる がな!!
Ke!, Kin'yū-ya ni yonban teitō made tsukeraretoru ga na!
(interj.) moneylenders by 4th/no. 4 lien/mortgage as far as are placed/held (emph.)
"Cripes! (Other) moneylenders already hold four mortgages (on the place)." (PL2-K)

Haibara: 4番 抵当 が ついてる 不動産 など 担保 に ならない ん じゃないですか?
Yonban teitō ga tsuite-ru fudōsan nado tanpo ni naranai n ja nai desu ka?
fourth lien/mortgage (subj.) placed/held property something like security to won't become (explan.) is it not?
"Property that already has four mortgages on it isn't worth anything as security, is it?" (PL3)

- *yonban* = "No. 4" and *teitō* = "lien/mortgage," so *yonban teitō* = "fourth lien/mortgage"; *made* = "as far as/as many as."
- *tsukeraretoru* is a dialect contraction of *tsukerarete-iru* ("is/has been attached/placed"), from *tsukereru*, passive form of *tsukeru* ("attach/place"), which is one of several verbs used when speaking of lien/mortgage agreements.
- *ga na* is an emphatic particle in this context. It was once used extensively but is now considered dialect.
- *tsuite-ru* is a contraction of *tsuite-iru* ("is/has been attached/stuck/placed"), from the verb *tsuku* ("[something] sticks/attaches to"). *Yonban teitō ga tsuite-(i)ru* is a complete thought/sentence modifying *fudōsan* ("real estate").

4

Note: 注・ 抵当 の 順位 = 破産 など で 裁判所 が 競売した 場合、
Chū: teitō no jun'i = hasan nado de saibansho ga kyōbai shita ba'ai,
note mortgage of precedence/priority = bankruptcy something like (cause) court (subj.) auctioned situation/case

抵当 順位 1位 の 所 から 優先的に 貸金 を 回収できる。
teitō jun'i ichi-i no tokoro kara yūsen-teki ni kashikin o kaishū dekiru.
mortgage precedence/priority first rank (=) place/creditor beginning with with priority loan (obj.) can collect/recover
Note: lien/mortgage priority: In cases where the court auctions (property) due to bankruptcy and the like, the creditor that holds the first priority lien/mortgage gets to collect on its loan first. (PL2)

このため、 競売 に なった 場合、 順位 が 下位 の 抵当 では
Kono tame, kyōbai ni natta baai, jun'i ga ka-i no teitō de wa
for this reason auction to became situation/case, priority (subj.) low rank of lien/mortgage if it is

貸金 を 一銭 も 回収できない 可能性 が 高い。
kashikin o issen mo kaishū dekinai kanōsei ga takai.
loan (obj.) one sen even cannot collect possibility (subj.) is high
For this reason, in cases where the property is auctioned, if you hold a lien/mortgage with low priority, the chances are high that you will not be able to collect a single *sen*. (PL2)

- *jun'i* refers to order of place, rank, or precedence, so *teitō no jun'i* is "lien/mortgage precedence/priority."
- *hasan nado de saibansho ga kyōbai shita* is a complete thought/sentence ("the court auctioned [the property] due to bankruptcy and the like") modifying *baai* ("case/situation").
- *kaishū dekiru/dekinai* are the potential ("can") and negative potential forms of *kaishū suru* ("collect/recover/reclaim").
- *kyōbai ni natta* is a complete thought/sentence ("[it] became/ended up in an auction") modifying the second *baai*.
- *sen*, 1/100th of a *yen*, used to be a unit of common coinage, and at that time the word entered many idiomatic expressions. *Issen mo* + a negative is essentially equivalent to "not one penny."
- *kashikin o issen mo kaishū dekinai* is a complete thought/sentence modifying *kanōsei* ("possibility/chance").

(continued on following page)

ただいま
オーどやった
8
ずいぶん汚れとるの
今年いっぱいもたんかもわからんの～～～
9
桑田区役所勤めの正子を保証人につけんと300万はとても無理やの～～～
10
社長正子をつけたら300万出してくれますか？
11
オーかまへんで退職金からでもじゅうぶん回収できるやないか
12
わかりました必ずつけさせますから
13

(continued from previous page)

5

Kuwata: そんな こと は ない。 それでも つけた ほう が ええ ん や!!
Sonna koto wa nai. Sore de mo tsuketa hō ga ē n ya!
that kind of thing as-for not exist even then attach/place side/direction (subj.) good/better (explan.) is
"That's not true. Even then, it's better (for a lender) to put a lien on it." (PL2-K)

- *sonna koto wa nai*, literally "that kind of thing does not exist," is an idiom for denying the accuracy of something that has been said: "that's not true/correct"; "not at all"; etc.
- *ē* is dialect for *ii* ("good/fine") so . . . *hō ga ē* = . . . *hō ga ii* (lit. "[the specified] direction/side is good"), an expression for stating the greater/better/preferred item (here, a course of action) in a comparison. *Tsuketa hō ga ii* = "is better to attach/place." • *n ya* is a Kansai equivalent of *n(o) da*, used when making explanations.

6

Kuwata: たとえ 高橋 が 返済できなくても 高橋 以外 の 誰か が 銭 を 持ってくる んや。
Tatoe Takahashi ga hensai dekinakute mo, Takahashi igai no dareka ga zeni o motte kuru n ya.
even if (name) (subj.) even if can't repay (name) other than (=) someone (subj.) money (obj.) brings (explan.)
"Even if Takahashi (himself) can't repay (the loan), someone else besides Takahashi will come up with the dough." (PL2-K)

- *tatoe* combines with a conditional ("if/even if") form later in the sentence to emphasize the conditional meaning. *Hensai dekinakute mo* is an "even if" form of *hensai dekinai*, a negative potential of *hensai suru* ("repay [a loan]")
- *motte kuru* is the *-te* form of *motsu* ("hold/carry") plus *kuru* ("come") → "bring" → "come up with/step in with."

7

Kuwata: 倒産会社 の 不動産 は 競売 より 任意に 売却される こと の 方 が 多いんや。
Tōsan-gaisha no fudōsan wa kyōbai yori nin'i ni baikyaku sareru koto no hō ga ōi n ya.
bankrupt company 's real estate as-for auction more than voluntarily is sold thing/situation of direction (subj.) often (expl.)
"The property of a bankrupt corporation is more often sold voluntarily than by (forced) auction." (PL2)

Kuwata: 抵当権 が ついたまま では 買い手 が ない から
Teitō-ken ga tsuita mama de wa kaite ga nai kara
lien/mortage right (subj.) attached as is if it is buyer (subj.) not exist because/so
"If the property still has liens on it, there won't be any buyers, so

抵当権 を 消す ために 誰か が 銭 を 持ってくる と いう 寸法 や!!
teitō-ken o kesu tame ni dareka ga zeni o motte kuru to iu sunpō ya!
lien right (obj.) erase in order to someone (subj.) money/dough (obj.) brings (quote) say measurement/calculation is/are
our calculation is that somebody will step in with the dough to remove the liens." (PL2-K)

- . . . *yori* . . . *hō ga* makes a comparison, with *yori* being attached to the lesser item, and *hō ga* being attached to the greater. *Ōi* = "is/are numerous/frequent" so the comparison here is ". . . is more frequent/occurs more often than . . ."
- *baikyaku sareru* is the passive form of *baikyaku suru*, which means "sell" in the sense of "sell off/dispose of by sale."
- *-ken* refers to a "right/authority," and *teitō-ken* refers literally to "lien authority/claim" → "lien." *Tsuita* is the past form of *tsuku* ("be attached") and *mama* = "as is/unchanged," so *tsuita mama* = "unchanged from being attached" → "still attached."

8

Haibara: ただいま。
Tadaima.
just now
"We're back." (PL2)

- *sunpō* is literally "measurement," but idiomatically refers to one's "calculations/hopes/designs" for what can be gained from a situation. The quotative form . . . *to iu* is not strictly necessary to make the complete thought/sentence *teitō-ken o kesu tame ni dareka ga zeni o motte kuru* into a modifier for *sunpō*, but it adds an explanatory feeling.

Takayama: オー、 ど やった?
Ō, do yatta?
(interj.) how/what was
"Hey! How was it?" → **"Hey! What'd you find out?"** (PL2-K)

- *tadaima* (lit. "just now") is the standard greeting spoken when arriving home/back at the office: "I'm home/I'm back."
- *do yatta* is dialect for *dō datta*, "how was it?"

9

Takayama: ずいぶん 汚れとる の。
Zuibun yogoretoru no.
considerably is soiled (colloq.)
"Pretty messy, isn't it?" (PL2-K)

Shachō: 今年 いっぱい もたん かもわからん の〜。
Kotoshi ippai motan kamo wakaran nō.
this year the rest of will not last may possibly be that (colloq.)
"They may not even last to the end of the year." (PL2)

- *yogoretoru* = *yogorete-iru* ("is soiled/messed up"), from *yogoreru* ("become dirty/stained").
- *no* commonly substitutes for *na/ne* at the end of a sentence in Kansai dialect.
- *motan* is a contraction of *motanai*, negative of *motsu*, here meaning "hold up/last."
- . . . *kamo wakaran(ai)* is essentially the same as . . . *kamo shirenai* ("might/may possibly be").

10

Shachō: 桑田、 区役所勤め の 正子 を 保証人 に つけんと 300万 は とても 無理 やの〜。
Kuwata, kuyakusho-zutome no Masako o hoshō-nin ni tsuken to sanbyakuman wa totemo muri ya nō.
(name) ward office employment (=) (name) (obj.) guarantor as if don't attach 3 million as-for (emph.) impossible is (coll.)
"Kuwata, if you don't attach ward office employee Masako as a co-signer, 3 million is hardly possible."
"Kuwata, unless you can get Masako, who works at the ward office, as a co-signer, there's no way we can loan ¥3 million." (PL2-K)

- *ku* = "city ward," *yakusho* = "government office," and *-zutome* is from *tsutome* (*tsu* changes to *zu* for euphony), noun form of *tsutomeru*, which means "work for/at" or "be employed by": *kuyakusho-zutome* = "ward office employment."
- *tsuken* is a contraction of *tsukenai*, negative form of *tsukeru* ("attach"). *To* after a non-past verb can make a conditional "if/when" meaning; after a negative verb it becomes "if (you) don't/unless (you) do."
- *totemo* followed by a negative implies "really/very much not," so *totemo muri* = "really impossible/hardly possible."

(continued on following page)

翌日午前9時
もしもし
高高建設
さん？
14
アッ 帝国さん
何時に来て
くれますの？
15
いや 社長
ワシ 今から
届けに行こうと
思ってましたんや
けどな
16
審査が
社長の自宅の
登記簿謄本を
見てビックリ
しましたんや
無担保では
アカンと言われ
ましてねー
17

(continued from previous page)

11 **Kuwata**: 社長、 正子 を つけたら 300万 出してくれます か?
Shachō, Masako o tsuketara sanbyakuman dashite kuremasu ka?
company pres. (name) (obj.) if attach/include 3 million put out/loan-(for me) (?)
"Boss, if I do get Masako (as a co-signer), will you loan ¥3 million then?" (PL3)

- *shachō* literally means "company head/president." It is standard for Japanese workers to address their corporate superiors by title rather than by name, including those from other companies.
- *tsuketara* is a conditional "if/when" form of *tsukeru* ("attach/include").
- *dashite* is the *-te* form of *dasu* ("put/take out," or in the context of money, "pay/invest/loan"). *Kuremasu* is the PL3 form of *kureru* ("give [to me]"); a form of *kureru* after the *-te* form of another verb implies the action is done by someone else for the benefit of the speaker. Kuwata uses the form because he is asking for approval of a loan to one of his clients.

12 **Shachō**: オー、 かまへん で。 退職金 から でも じゅうぶん 回収できる やないか。
Ō, kamahen de. Taishoku-kin kara de mo jūbun kaishū dekiru ya nai ka.
yeah/sure not mind/will permit (emph.) retirement pay from even plenty/fully can recover can I/we not?
"Sure, I'll go along with that. We can get our money back out of her severance pay if nothing else." (PL2-K)

- *ō* is a colloquial, masculine "yes/sure." • *kamahen* is Kansai dialect for *kamawanai* ("don't care/will permit"), and *de* is a Kansai equivalent of the emphatic particle *yo*.
- *ya nai ka* is Kansai dialect for *ja nai ka*, literally the question "isn't it so?" But the question is purely rhetorical in many cases, making the expression in fact a strong assertion.

13 **Kuwata**: わかりました。 必ず つけさせます から。
Wakarimashita. Kanarazu tsukesasemasu kara.
understood definitely will make (them) include because
"All right. (Because) I'll make sure they include (Masako as a co-signer)." (PL3)

- *wakarimashita* is the PL3 past form of *wakaru*, "come to know/understand." The past form of the word is often used in response to commands/instructions to state that one understands what one is supposed to do and will do it: "okay/all right/I will do as you say."
- *tsukesasemasu* is the PL3 form of *tsukesaseru*, causative ("make/let") form of *tsukeru* ("attach/include"). *Kanarazu tsukesaseru* = "will definitely make them include . . ." → "will make sure they include . . ."

14 **Narration**: 翌日 午前 9時
Yokujitsu gozen kuji.
next day a.m. 9:00
Next day, 9:00 AM.

Kuwata: もしもし、 高高建設さん?
Moshi-moshi, Takataka Kensetsu-san?
hello (construction co. name-hon.)
"Hello, is this Takataka Construction?" (PL3)

- *-san* is most commonly used with personal names to mean "Mr./Ms.," but it's also often used as a polite suffix for names of groups/institutions/corporations/etc.

15 **Takahashi**: アッ、 帝国さん、 何時 に 来てくれます の?
A!, Teikoku-san, nanji ni kite kuremasu no?
(interj.) (co. name-hon.) what time at will come-(for me) (explan.-?)
"Oh, Empire Finance. What time can we expect you?" (PL3)

- *kite kuremasu* is the *-te* form of *kuru* ("come") plus the PL3 form of *kureru*, implying the action is done for the benefit of the speaker.

16 **Kuwata**: いや、 社長、 ワシ、 今 から 届け に 行こう と 思ってました ん やけどな、
Iya, Shachō, washi, ima kara todoke ni ikō to omotte-mashita n ya kedo na,
(interj.) co. pres./sir I now from/beginning delivery (purpose) shall go (quote) was thinking (explan.) but (coll)
"Well, actually, sir, I had intended to deliver (the money) right now, but . . ."

- *iya* is often used as a kind of hesitation/warm-up word, like "well/well, you see/well, actually/etc."
- *todoke* is the stem of *todokeru* ("deliver"), and *ikō* is the volitional ("let's/I shall") form of *iku* ("go"). . . . *Ni iku* after the stem form of a verb means "go to (do the action)/go for the purpose of . . ."
- *omotte-(i)mashita* is the PL3 past form of *omotte-iru*, from *omou* ("think"). A volitional form followed by *to omou* expresses intent, so *ikō to omotte-(i)mashita* = "I intended to go/I was planning to go."

17 **Kuwata**: 審査 が 社長 の 自宅 の 登記簿 謄本 を 見て ビックリしました んや。
shinsa ga shachō no jitaku no tōki-bo tōhon o mite bikkuri shimashita n ya.
credit examiners (subj.) co. pres./you 's private home of registry copy (obj.) looked at-(cause) were surprised (expl.)
"our credit examiners were alarmed when they saw the registry on your home." (PL3-K)

Kuwata: 無担保 では アカン と 言われまして ねー。
Mutanpo de wa akan to iwaremashite nē.
unsecured if it is no good/won't do (quote) was told-(cause) (colloq.)
"I was told it won't do if (the loan) is unsecured, you see."
"They told me we couldn't make the loan without security, you see." (PL3-K)

- *tōki* – "registration," and *tōki-bo* = "register/registry." *Tohon* refers to a "full/certified copy." He's referring to the real estate/title registry on the house, which is what they went to get a copy of at the Legal Affairs Bureau.
- *mite* is the *-te* form of *miru* ("see/look at"); the *-te* form marks the cause/reason for what follows: *bikkuri shimashita*, the PL3 past form of *bikkuri suru* ("be surprised/startled/alarmed").
- *akan* is Kansai dialect for *ikenai* or *dame* ("is no good/won't do").
- *iwaremashite* is the PL3 *-te* form of *iwareru* ("be told"), passive form of *iu* ("say"). Again, the *-te* form implies that this is the cause/reason for the loan being held up.

そ そんなアホな!!
君が100パーセント
だいじょうぶやと
言うから
他に何も
手を打っとらんの
やで!!
18
そやから
ワシも必死に
頼んだんやけど
それでもやっぱり
アカンと言われました
19
今から他の業者を
探しても
3時までに
とても間に合わん
どないして
くれるんや!!
20
社長の友だち
誰でもええから
保証人を至急
探したってーな
探すゆうて
昨日ゆうとって
くれたら
わかるけど
今からでは無理や
21
そんならこうしよう
身内は審査が
ええ顔せんのやけど
正子を保証人に
付けましょ
22
もう
区役所へ
行っとるがな
23
お家の
一大事や
呼び戻さな
しょーおま
へんやろ!
24

18 **Takahashi**: そ、そんな アホな!! 君 が 100パーセント だいじょうぶ や
So- sonna aho-na! Kimi ga hyaku pāsento daijōbu ya
th- that kind of foolish/crazy you (subj.) 100 percent all right/safe is
と 言う から 他に 何も 手を打っとらん の やで!!
to iu kara hoka ni nani mo te o uttoran no ya de!
(quote) say/said because other nothing haven't taken steps (explan.) (emph.)
"Y- you've got to be kidding! You assured me it was 100% certain, so I haven't taken any other steps!" (PL2-K)

- *te o uttoran* is a dialect contraction of *te o utte-inai*, negative of *te o utte-iru*, from *te o utsu* (lit. "strike hands"). The expression is an idiom for "take action/steps (toward resolving a problem)."

19 **Kuwata**: そやから ワシ も 必死に 頼んだ ん やけど、それでも やっぱり アカン と 言われました。
Soyakara washi mo hisshi ni tanonda n ya kedo, sore de mo yappari akan to iwaremashita.
because is so I/me also desperately requested (explan.) but even then after all/still won't do (quote) was told
"(I know, and) that's why I begged desperately (for approval), but they still told me they couldn't authorize it." (PL3-K)

- *hisshi* is literally "certain death" and *hisshi ni* means "(do something) frantically/as if one's life depended on it."

20 **Takahashi**: 今 から 他の 業者 を 探しても 3時 までに とても 間に合わん。どない してくれる んや!!
Ima kara hoka no gyōsha o sagashite mo sanji made ni totemo maniawan. Donai shite kureru n ya?!
now from other lender (obj.) even if seek 3:00 by (emph.) won't be in time how/what do-(for me) (expl.)
"Even if I start looking for another lender now, I can't possibly meet a three o'clock deadline. How're you gonna get me out of this fix?!" (PL2-K)

Kuwata: 社長 の 友だち、 誰でも ええ から、 保証人 を 至急 探したってーな。
Shachō no tomodachi, dare de mo ē kara, hoshō-nin o shikyū sagashitattēna.
co. pres./you 's friend anyone fine/okay because/so guarantor (obj.) urgently please find for them/us
"From among your friends, anyone is fine, please immediately find a co-signer for us."
"(We need you to) please immediately find someone to co-sign for you from among your friends, anyone will do." (PL3-K, informal)

- *donai* is dialect for *dō* ("what/how") and *shite* is the *-te* form of *suru* ("do"), so *donai shite kureru* = "what will you do for me" — implying, "what will you do to make amends for failing to come through on your promise?"
- *sagashitattēna* is a Kansai dialect contraction of *sagashite yatte kudasai na*, from *sagasu* ("seek/find") + *yaru* (after the *-te* form of another verb means "do for [someone else of lower status]") + *kudasai* ("please") + *na* (colloquial emphasis). The *-te yaru* form here can be seen either as implying "for them" = "for the credit examiners," or as a humble way of saying "for us."

21 **Takahashi**: 探す ゆうて、 昨日 ゆうとってくれたら わかる けど、今 から では 無理 や。
Sagasu yūte, kinō yūtotte kuretara wakaru kedo, ima kara de wa muri ya.
seek/find even if (you) say yesterday if had said-(for me) could understand but now from if it is impossible is
"Even if you say find (someone), had you said that yesterday I could understand, but from now it is impossible!"
"If you had told me yesterday that you wanted me to find someone, I might have been able to do something about it, but now it's too short notice!" (PL2-K)

- *yūte* is a dialect contraction of . . . *to itte mo*, "even if you say . . . ," from *iu* ("say"). *Yūtotte* is a dialect contraction of *itte oite*, also from *iu*; *oite* is the *-te* form of *oku* ("set down/leave"), which after the *-te* form of another verb implies doing the action ahead of time/in preparation for some later contingency.

22 **Kuwata**: そんなら こう しよう。身内 は 審査 が ええ顔せん の やけど、
Sonnara kō shiyō. Miuchi wa shinsa ga ē kao sen no ya kedo,
in that case this way let's do family as-for credit examiners (subj.) frown on (explan.) but
正子 を 保証人 に 付けましょ。
Masako o hoshō-nin ni tsukemasho.
(name) (obj.) guarantor as let's attach
"In that case, let's do it this way. The credit examiners frown on having family members (co-sign), but let's put down Masako as a co-signer." (PL3-K)

- *ē kao sen* is dialect for *ii kao (o) shinai*, literally "not make a good face" → "frown."

23 **Takahashi**: もう 区役所 へ 行っとる がな。
Mō kuyakusho e ittoru ga na.
already ward office to has gone (emph.)
"She's already gone to work!" (PL2-K)

- *ittoru* is a contraction of *itte-oru*, dialect for *itte-iru* ("has gone"), from *iku* ("go"). *Ga na* is an emphatic particle (*cf.* p. 85).

24 **Kuwata**: お家 の 一大事 や。呼び戻さなしょーおまへん やろ!
O-ie no ichidaiji ya. Yobimodosana shō omahen yaro!
(hon.)-house of crisis is will have to call (her) back probably/surely
"This is a major family crisis. You'll just have to call her back, won't you!" (PL3-K)

- *yobimodosana* is a dialect contraction of *yobimodosanakereba*, a negative conditional form of *yobimodosu* ("call back"). *Shō omahen* is dialect for *shiyō ga arimasen*, PL3 form of *shiyō ga nai*, an alternate form of *shikata ga nai* (lit. "there is no way to do/nothing one can do" → "it can't be helped/it's inevitable/there's no choice"). The pattern . . . *nakereba shō ga nai* makes a "must/have to" form of a verb, like . . . *nakereba ikenai* and . . . *nakereba naranai*.

To be continued . . .

From *Basic Japanese*, p. 38

平気	*heiki*	indifferent/nonchalant
被害者	*higaisha*	victim/injured party
最高	*saikō*	ultimate/best
撃つ	*utsu*	shoot (*v.*)
容姿	*yōshi*	face & figure/appearance

From *OL Shinkaron*, p. 44

人口	*jinkō*	population
渋滞	*jūtai*	traffic jam/stagnation/delay
確実に	*kakujitsu ni*	definitely/certainly
貸す	*kasu*	lend
高速道路	*kōsoku dōro*	expressway(s)

From *Interia Dezainā*, p. 46

借りる	*kariru*	borrow/rent
トライアスロン	*toraiasuron*	triathlon
夜ふかしする	*yofukashi suru*	stay up late

From *Obatarian*, p. 47

映画	*eiga*	movie/film
フランス語	*Furansu-go*	French (language)
凱旋門	*Gaisen-mon*	Arc de Triomphe
洋画	*yōga*	European/Western film

From *Selected Works*, p. 48

洗う	*arau*	wash (*v.*)
気がきく	*ki ga kiku*	thoughtful/considerate
指	*yubi*	finger (*n.*)
湯のみ	*yunomi*	(Japanese style) teacup

From *Furiten-kun*, p. 50

ひどい	*hidoi*	severe/terrible
老人	*rōjin*	elderly person(s)
しっかりする	*shikkari suru*	be steady/strong
相談	*sōdan*	consultation/counseling/help
大変	*taihen*	terrible/troublesome
たすかる	*tasukaru*	be helped/saved
程度	*teido*	degree/extent

From *Yūyake no Uta*, p. 53

空く	*aku*	(something) opens
嵐	*arashi*	storm (*n.*)
だらしない	*darashinai*	slovenly/untidy/lax/sloppy
出口	*deguchi*	exit (*n.*)
映画俳優	*eiga haiyū*	movie actor
波止場	*hatoba*	wharf/quay/pier
邦画	*hōga*	Japanese/domestic film
上映中	*jōei-chū*	now showing
禁煙	*kin'en*	no smoking
短い	*mijikai*	short/brief (*adj.*)
無法者	*muhō-mono*	outlaw (*n.*)
無理する	*muri suru*	overdo/try too hard
2本立	*nihon-date*	double feature
料金	*ryōkin*	fee/fare
損	*son*	disadvantage/drawback/loss
座る	*suwaru*	sit
予告	*yokoku*	preview/trailer

From *Maboroshi no Futsū Shōjo*, p. 62

遊ぶ	*asobu*	play/enjoy oneself
-病	*-byō*	sickness/disease (*suffix*)
注意	*chūi*	caution (*n.*)
ふえる	*fueru*	increase/multiply/swell
ひるま	*hiruma*	daytime
必要	*hitsuyō*	necessity/need/requirement
法則	*hōsoku*	natural law/rule/principle
女子短	*joshi-tan*	women's junior college (*abbr.*)
感染する	*kansen suru*	catch/contract (a disease)
軽い	*karui*	light/unimportant/not serious
かわいそう	*kawaisō*	pitiable/wretched
結局	*kekkyoku*	ultimately/in the end
もぐりこむ	*mogurikomu*	sneak/slip into
ムスコ	*musuko*	son
泣く	*naku*	cry (*v.*)
悩む	*nayamu*	fret/worry/be distressed
大げさ	*ōgesa*	exaggeration
多い	*ōi*	many/numerous
おかしい	*okashii*	preposterous/strange
最近	*saikin*	recently
せい	*sei*	consequence/result/fault
失敗する	*shippai suru*	fail/bungle/blunder
育てる	*sodateru*	raise/rear/bring up
たまに	*tama ni*	occasionally/once in a while
つきあう	*tsukiau*	associate/keep company with
夜間	*yakan*	night time/during the night

From *Naniwa Kin'yūdo*, p. 83

ビックリする	*bikkuri suru*	be surprised/startled/alarmed
誰か	*dareka*	someone
出入りする	*deiri suru*	go in and out/visit/frequent
閲覧席	*etsuran-seki*	reading table(s)
不動産	*fudōsan*	property/real estate
破産	*hasan*	bankruptcy/insolvency
返済する	*hensai suru*	repay (a loan)
必死に	*hisshi ni*	desperately
法務局	*hōmukyoku*	Legal Affairs Bureau
保証人	*hoshō-nin*	guarantor
一大事	*ichidaiji*	crisis
買い手	*kaite*	buyer
消す	*kesu*	erase/delete
金融屋	*kin'yū-ya*	moneylender(s)
競売	*kyōbai*	auction (*n.*)
無理	*muri*	impossible
任意に	*nin'i ni*	voluntarily
利用する	*riyō suru*	make use of/utilize
探す	*sagasu*	seek/find
至急	*shikyū*	urgently
審査	*shinsa*	(credit) examiners/examination
退職金	*taishoku-kin*	retirement/severance pay
抵当	*teitō*	lien/mortgage
届け	*todoke*	delivery/report
友だち	*tomodachi*	friend(s)
汚れる	*yogoreru*	become dirty/stained
翌日	*yokujitsu*	the next day
税金	*zeikin*	tax(es)
銭	*zeni*	money/cash (slang)

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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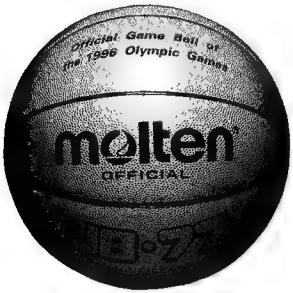

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I am a 14-year-old Spanish/Black boy in the process of learning Japanese. I would like a Japanese pen pal male/female age 14-21 to write to. Interests: video games, manga and Japanese anime. Write in English or Japanese to: Tyree Giles, 12840 SE 40th Ct., #C-6, Bellevue, WA 98006

ただ今、日本語を猛勉強中です。私は２３歳アメリカの男性です。日本人、日本語を勉強している人など、国籍や年齢、性別不問です。お友達になりましょう。私は映画を見ることや、音楽を聞くことや、泳ぐことに興味がある。まず始めに、日本語か英語でお手紙下さい。Judd Hesselroth, 2113 West 120th St., Leawood, KS 66209

American male, 24, gothic punk, seeks pen pals to help me learn Japanese language and culture. Anyone from anywhere accepted. Interests include computers, art, photography, music, anime and much more. Andrew Iverson, 2419 Farnam St., La Cross, WI 54601

Young, handsome Hawaiian man, very friendly, kind-hearted, searching for Japanese girl for relationship; loving, kisses, sightseeing in Hawaii. Write Anthony Sampaia, 125 Lalehua St., Hilo, Hawaii 967230

Fun loving Portuguese gentleman, 26, would like to correspond with Japanese ladies. Interests include traveling, surfing, bicycling to the beach, swimming, meeting sincere people. English preferred. Albert J. Paiva, 9642 Lexington Ave., Garden Grove, CA 92644

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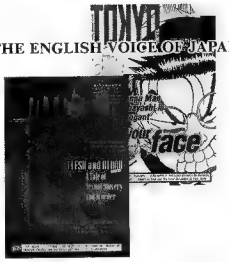

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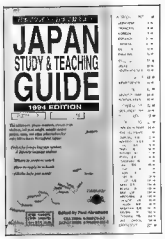

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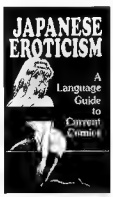

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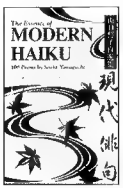

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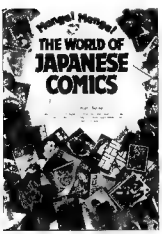

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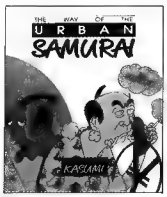

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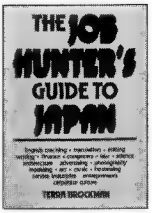

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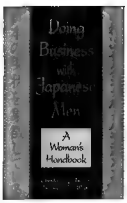

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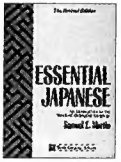

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sample *n.*, *v.* 標本(ひょうほん), 見本(みほん)(を取る); (質(しつ)を)ためす; *Statistics* サンプル.

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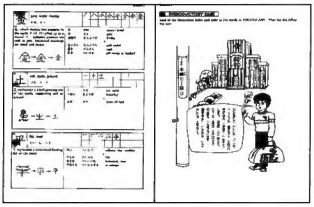

楽	358 75 2324 楽	GAKU, music; RAKU, pleasure; *tano(shimu)*, enjoy; *tano(shii)*, fun, enjoyable, pleasant	
		音楽 *ongaku* music	347
		文楽 *bunraku* Japanese puppet theater	111
		楽天家 *rakutenka* optimist	141, 165
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楽	ノ	亻	冂	GAKU, music; RAKU, comfort, ease; *tano(shii)*, pleasant
	白	泊	泊	楽しみ *tanoshimi*, pleasure
				音楽会 *ongakukai*, concert, musicale
331 13 strokes	泊	泊	楽	気楽 *kiraku*, ease, comfort (木 15)

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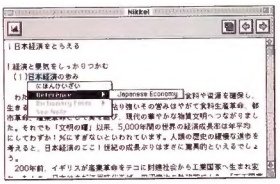

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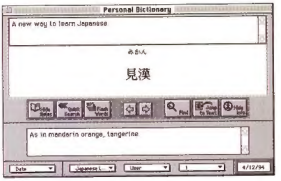

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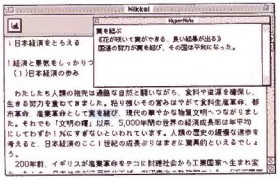

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